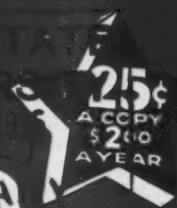


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February 1955

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A magazine dedicated to the advancement of school music—edited for music directors, teachers, students, and parents. Used as a teaching aid and music motivator in schools and colleges throughout America and many foreign countries.

Vol. 26, No. 6

February 1955

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"They Are Making America Musical"



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"The purpose of a High School Band or Orchestra should be the striving for excellence of performance as a unit and the development of the individual players. We operate on this assumption here at Mason City, Iowa," says Mr. Paul W. Behm, Director of Instrumental Music, Mason City Iowa Public Schools.

Mr. Behm is recognized as one of the most outstanding High School Band Directors in America today. In recognition of his many contributions to better bands and better band music, he was elected to the American Bandmasters Association in March 1954. He is a Charter Member of the American School Band Directors Association and is National Chairman of the ASBDA Teacher Recruitment Committee.

Behm was graduated from Creighton University, Omaha, Nebraska with a Ph B in 1927. He received his M.S. in Education from the University of Southern California in 1948. He has taken graduate work at Iowa State University, and the VanderCook College of Music. Bands under his direction have won a First Division rating in every contest entered since 1939.

Though a very busy man with his instrumental work plus his ASBDA administrative duties, he still finds time to enjoy his favorite hobby, golf. His wife Marjorie does many of his fine accompaniments. Gary, a Freshman at Iowa State plays clarinet. Dennis a sophomore in High School plays French horn, and Chuckie, age four, just plays.

The SCHOOL MUSICIAN takes great pride in presenting Paul W. Behm as a man of deep integrity who is truly helping in the great work of "Making America Musical."



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AVR Hi-Fi Phono Has New Student Earphones

The AVR Hi-Fi Phono and high fidelity earphones combine to bring the world of recordings to small groups and individual students without costly sound booths. They provide a practical solution to the problem of providing learning by listening in classrooms, libraries, study halls, and audio-visual centers without disturbance to other students who may be using other learning materials.

Designed, manufactured and distributed by Audio-Visual Research of 531 S. Plymouth Ct., Chicago 5, and Waseca, Minnesota, the Hi-Fi Phono is a light weight yet sturdy and functional school unit. Features include: three speed turntable; turnover cartridge tone arm; steel carry case; grouped controls on inclined panel; operating instructions printed on control panel; receptacles for microphone, speaker, and six sets of earphones; convenient handle on tone arm for one-finger control and minimum record damage.

Applications of the Hi-Fi Phono include the following subject areas: music, foreign language, children's stories, drama, poetry, social studies, and shorthand drill. The basic unit retails for \$79.95. Be sure to mention the SM when writing for further information.

Magnecord Introduces New Tape Playbacks

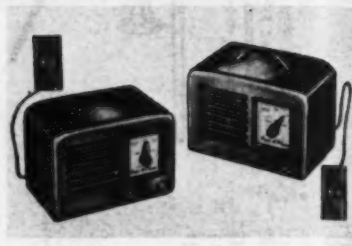
Two new magnetic tape recorder-playback instruments designed expressly for professional use were announced today by Magnecord, Inc., pioneer manufacturer of magnetic tape equip-

ment. Designated as the M90 and M81, the instruments feature remote control fidelity and economy, respectively, for radio broadcasting stations, musicians and other professional and industrial users, according to William L. Dunn, president. "These new units," Mr. Dunn said, "further broaden and strengthen the Magnecord professional line which now accounts for more than 75 per cent of the magnetic tape equipment of this type in use today."



Hi-Fidelity Color—Choir Apparel—Very Smart

The new solution-dyed fabrics for choir robes are now available in four weaves and over thirty-five colors and shades. Unlike many other fibers to which dye is applied after the fabric is made, solution-dyed fabrics have color added before the thread is spun. Thus the color becomes an integral part of the very fiber . . . uniformly sealed-in all through the material. In addition, the color is permanent, unaffected by sunlight, perspiration, or industrial gases. Light and ideal for all season's wear, these materials are also moth-proof and mildew-proof. The manufacturer, Collegiate Cap and Gown Company, Champaign, Illinois, offers additional information and actual material samples on request. Be sure to mention the SM when writing.



Wireless Intercom New Aid To Music Directors

General Industrial Co. announces production of a new portable *Wireless* intercom. Simply plug into any standard 120 volt AC or DC outlet and it's ready to go to work for you! Compact, 2-way, portable intercom requires no wires, installation or extras! Saves time, ups director-student efficiency. Simplifies office-to-practice room. Allows instant 2-way communication between 2, 3 or more persons in separate rooms or buildings. Has super-sensitive sound pick-up. Voices, to several hundred feet away are picked up and transmitted up to 2 1/2 miles within same power-line transformer circuit. Port-A-Phone has an exclusive silencer which eliminates line noise when standing by. It is of durable plastic with a mottled mahogany finish. Overall size, 8 1/4" W x 5 7/8" D x 6" H. A complete 2-station system, ready to use, is priced at \$66.90 and additional stations are \$33.45. General Industrial Co., 5738 N. Elston Ave., Chicago, Ill. will be pleased to furnish literature and additional information. Be sure to say you saw it in the SM.

Decca Now Has Three Goldman Record Albums

Decca Records now has some of the most famous records of Dr. Edwin Franko Goldman and the Goldman Band available in album or single record form.

ON PARADE features the numbers: On Parade, Michigan, On The Hudson, Illinois March, March For Brasses, Chimes Of Liberty, Golden Gate, and Onward-Upward.

ON THE MALL features: On The Mall, The Billboard March, Our



I

THE NEW LEBLANC-SYSTEM SAXOPHONES

By Leon Leblanc, 1st Prize, Paris Conservatory

THE new Leblanc-System saxophones represent the fulfillment of a dream that my father, Georges Leblanc, and I have shared for over a quarter of a century—to complete the work begun by the great master Adolphe Sax in designing and creating an acoustically and artistically perfected single-reed, conical-bore aerophone in brass.

Our approach to the Leblanc-System saxophone is based on three primary considerations, which should serve as the basis for undertaking any departure in instrument design, and which I treat in what I regard as the only possible order of importance.

Our first consideration is always the Artist and the Art of Music—to create an instrument of a more uniform and homogeneous sonority, to enrich the scale of harmonics so that the characteristic saxophone sound will emerge in full beauty, regardless of the key in which a composition may lie, and regardless of considerations of dynamics and the necessity for rapid techniques.

In comparing the new Leblanc-System saxophones with instruments of conventional design, this new richness, this new wealth of color, and this new evenness and balance both within and between registers will be readily apparent. I am convinced that we have succeeded in re-creating the more beautiful sound that Adolphe Sax was seeking to obtain and that it is this classic quality that will henceforth be recognized as the true saxophone tone.

It would have been impossible to attain our first consideration—that of musical and artistic correctness—without a thorough study of the physical and scientific considerations involved. The conventional design

saxophone involves only an imperfect application of the Boehm principles, which call for the alternate opening of a single tone hole, and a pair of tone holes, in progressing up the chromatic scale. In the Leblanc-System saxophones, we have made the fullest application of these same principles—with spectacular success both in terms of basic intonation and in ease and flexibility of control. With the Leblanc-System saxophone it is far easier—indeed almost effortless—to play correctly in tune and with perfect balance of dynamics and color.

The third consideration involves mechanical construction. Here again our first thought has been to build an instrument that would offer a comfortable, dependable key action and one that would offer the utmost facility in technical passages. In making full application of the acoustical principles first recognized by Boehm, we were also able to introduce certain new and exceedingly useful fingering, to augment the standard positions and greatly facilitate the performance of a number of ordinarily quite difficult technical passages. These fingerings are based on use of the second

finger of the right hand to lower the G, A, B and C# of the upper stack by an exact semitone. This effect can also be obtained to a varying degree with the first and third fingers of the right hand. One should bear in mind that the Leblanc-System saxophone can be, and ordinarily is, played using all the conventional fingerings with which we are familiar.

The outstanding success of the new Leblanc-System saxophones and their immediate acceptance by leading concert artists and teachers both in France and America, has been heartwarming to all of us who have worked so hard and for so many years to make this dream of ours come true. Demand for the new Leblanc saxophones is running far ahead of present production schedules, but I believe that any player who compares these instruments with conventional design saxophones will find the Leblanc well worth waiting for.



THE LEBLANC STORY

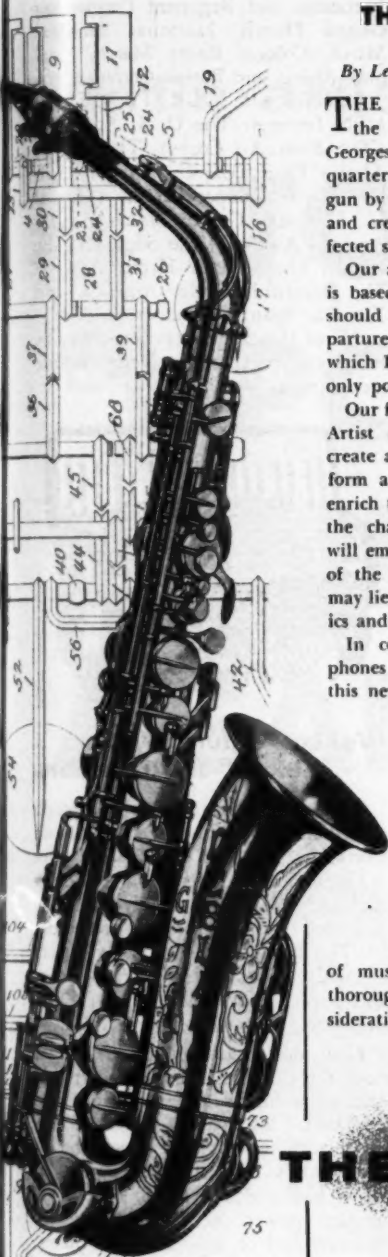
TO GEORGES AND LEON LEBLANC, the problems involved in bringing the saxophone to perfection have constituted the most exciting of challenges. The first experimental Leblanc-system saxophone was completed as early as 1925. Though much too complex for quantity production, this prototype instrument proved that a naturally-in-tune saxophone could be built, and with far greater richness of tone and range of color than had ever before been conceived. During the past quarter century literally hundreds of experimental instruments have been built and tested—both in the Leblanc laboratories and in the field—before the present simplified model was evolved. Mr. Vito Pascucci, in charge of Leblanc in America, has assisted in working out details of design in accordance with the preferences of American artists.

VINCENT J. ABATO, eminent authority, and regarded by many as the greatest saxophonist of our time, says of the new Leblanc-System saxophones: "These are the instruments which every saxophonist, myself included, has hoped would some day be built. I am playing my Leblanc under every condition—in the concert hall, in recording sessions and on television. In no other instrument have I found such beauty of sound, such responsiveness, or such a wide range of tonal color. I recommend the Leblanc without reservation—to all who seek to better their saxophone performance."



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Address a postcard, or memo to G. Leblanc Company, Kenosha, Wisconsin, for your free copy of Leblanc's new booklet on the Leblanc-System saxophones. Enclose 50c if you would like to receive Leblanc's two authoritative new instruction books, "The Saxophone" and "Daily Routine for Saxophone," covering all aspects of both the conventional and the Leblanc-System saxophones.



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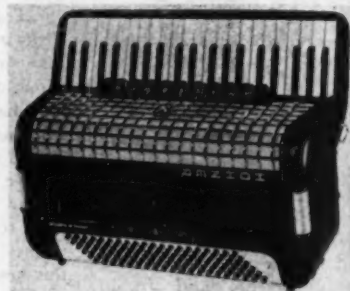
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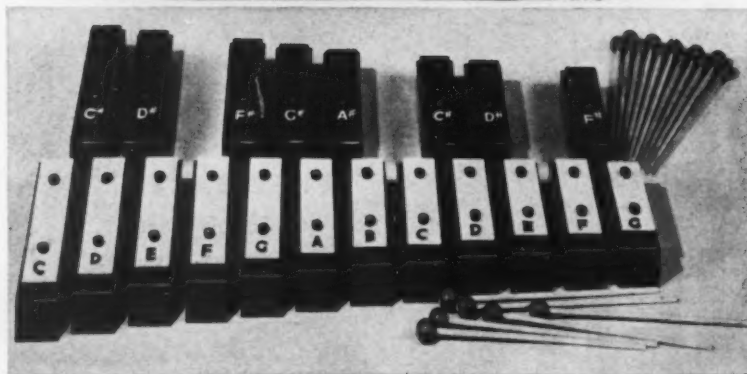
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The Frank Holton Company has just announced the availability of the Chicago Symphony Brass Ensemble on a 12" LP record. Five artists comprise the membership of the ensemble—Adolph Herseth, trumpet; Renold Schilke, trumpet; Wayne Barrington, French Horn; Frank Crisafulli, trombone; Arnold Jacobs, tuba. Each member of this group has earned his place by reason of his training and long activity in symphonic organizations.

Nine compositions of world renowned music. The "ancients" are represented by Gottfried Reiche, Giovanni Gabrieli, Ludwig von Beethoven, Thomas Weelkes, Johann Sebastian Bach. The "moderns" are represented by Paul Hindemith, Edmund Haines, Earl Zindars, Leonard Lebow.

Music Departments of Universities, Colleges, Music Schools and High Schools will find the record a valuable addition to their library.

Records sell for \$5.90 each. They may be ordered direct from the Frank Holton Company, Elkhorn, Wisconsin.

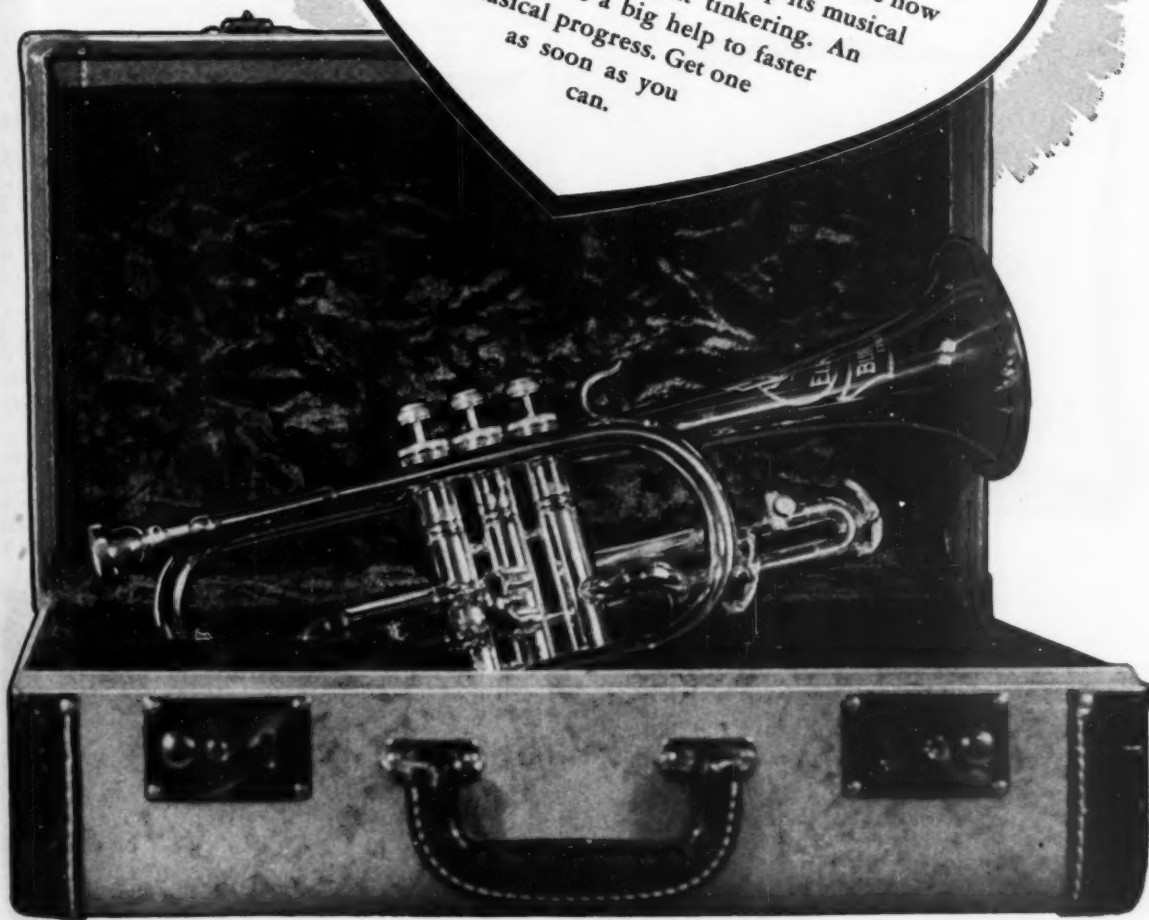


San Antonio Symphony Clarinetists Are Matched

Among the prized possessions of any symphony clarinetist is a matched set of clarinets. The San Antonio Symphony Orchestra has gone a step further by acquiring a fine matched set of clarinetists.

Leland Munger, Eugene Lacritz, and Anthony Fulginiti make up what is probably the only clarinet section in a large symphony orchestra completely trained by one teacher. All three are products of the New England Conservatory of Music, where they were

The finest value in cornets today is the Buescher-built Elkhart 57-C. By all means compare and see for yourself. Feel how easy it blows. Note how effortlessly you can produce a pure, full, rich tone. Try to outspeed the quick, easy key action—you can't. Finally, notice how durably the Elkhart is made—to keep its musical qualities without constant tinkering. An Elkhart will be a big help to faster musical progress. Get one as soon as you can.



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students of Rosario Mazzeo, co-chairman of the woodwind department, bass clarinetist with the Boston Symphony Orchestra, and the orchestra's personnel manager. All three of the San Antonio clarinetists were graduated within one year. All three won honors in clarinet. All three play the comparatively rare full-Boehm system clarinet.

That all three should also join the same orchestra is only appropriate, despite their otherwise varied backgrounds. Actually, none of them is a native Texan. Munger, the first clarinetist, is from Janesville, Wisconsin. Fulginiti and Lacritz, bass and Eb, and

second clarinetists, are New Englanders by birth.

Munger was graduated from the New England Conservatory in 1950 with a degree of Mus. B. During his four years at the conservatory he was a member of the school's symphony orchestra, and filled many outside engagements, including several with the Boston Symphony Orchestra. Mr. Munger joined the San Antonio Symphony Orchestra as first clarinetist in the year following his graduation.

Eugene Lacritz earned his Mus. B. degree in 1951, and immediately joined the San Antonio clarinet sec-

tion. Before completing his first season, however, he entered the navy and was assigned to the U. S. Naval School of Music as instructor in clarinet and saxophone. After his discharge from the service in 1954, he resumed his studies under Mr. Mazzeo, and returned to San Antonio this fall.

Anthony Fulginiti was also a 1951 graduate of the New England Conservatory. This newest member of the San Antonio clarinet section remained in Boston from 1951 until this season, playing concerts in the New England area while continuing with advanced study under Mr. Mazzeo.

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Linton Dealer Takes To Air To Servel

Fast service really means something to Mr. Ted May (l) of the Hauer Music Company, Dayton, Ohio. Taking to the air in a Piper Custom Tri-Pacer, he recently flew to Elkhart, Indiana, where he was met at the airport by Mr. Jack Linton (r) and driven to the plant.

Purpose of the visit by air was twofold. First, he picked up a new Linton Bassoon to fill an urgent order from a Dayton customer. At the same time,

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Ted brought an oboe to the Linton Service Department for needed repair work.

Having accomplished his mission, Mr. May returned to his plane and flew back to Dayton. He had given a customer one-day service in true twentieth-century style!

New Biltmore Brasses Welcomed by Teachers

The completely re-designed "BILT-MORE BAND INSTRUMENTS" distributed by Targ & Dinner, Inc., Chicago, Illinois are manufactured by the Wm. Frank Co., in accordance with the most modern advances in musical instrument engineering.

Teachers have found a new standard of instrument value in these moderately priced horns that match the performance of costlier brass instruments. Stroboscope tests of the *Biltmore's* free tones revealed a degree of tonal perfection seldom found even in the most expensive brasses.

A new brochure entitled "A Fair Question Deserves a Straightforward Answer" is available to directors and teachers interested in the facts which make the *Biltmore Brasses* the standard of instrument value. Write to Targ & Dinner, Inc., 425 So. Wabash Ave., Chicago 5, Illinois, for your copy. Be sure to mention the SM when writing.

DeMoulin Meets Schedule In Spite of \$400,000 Fire

Fire struck at the DeMoulin Bros. & Co., Uniform Manufacturers, Greenville, Illinois recently. Though the loss is set at \$400,000.00, the company is meeting its production schedule on time.

In a long distance phone call interview with Mr. R. T. Davis, popular executive of the firm, THE SCHOOL MUSICIAN learned that the loss was in the stock department only. The plant is divided into four major portions, each being separated by a fire wall. The pattern, sewing, and office sections were unaffected.

Mr. Davis stated further that materials to replace stock were arriving daily and that by the time this issue was mailed they would be back on full and regular production.

Directors and Band Parents Associations may continue to write to Mr. Davis for information.

Joliet Grade School Band To Enter Enid Festival

As the SM went to press, word was received that the Joliet, Ill. Grade School Band under Charles S. Peters will compete in the Enid, Okla. Tri-State Music Festival May 12-13.

Do you know this secret

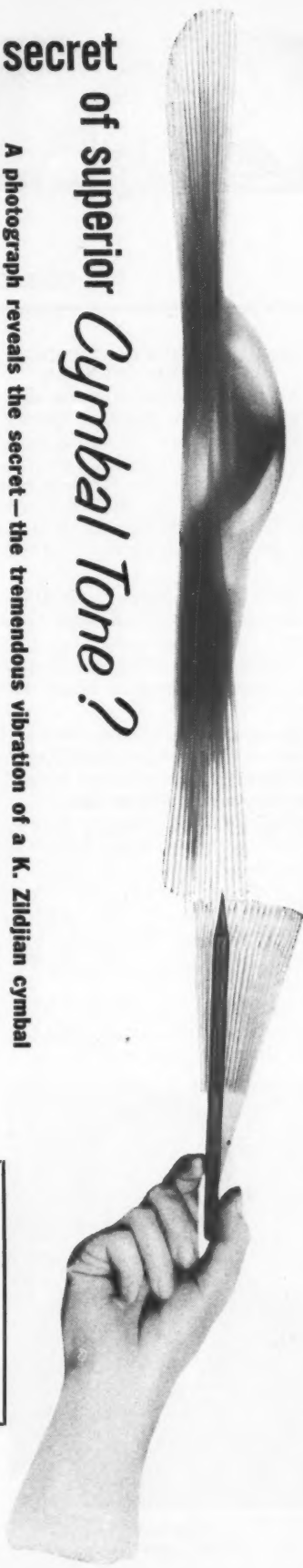
of superior Cymbal Tone?

A photograph reveals the secret—the tremendous vibration of a K. Zildjian cymbal

Every stroke of the beater—every clash of one K. Zildjian cymbal against another—puts countless vibrations in motion. Starting at the center and flowing out to the edge, increasing continually in speed and scope, each vibration develops a sound wave, the sum of these waves building up to the mighty crescendo so characteristic of K. Zildjian cymbals. Only K. Zildjian can build this unusual capacity

for vibration into a cymbal. That is why no other cymbals equal K. Zildjians for far-carrying resonance and crashing brilliance of tone. K. Zildjian Constantinople cymbals are made according to the famous Zildjian formula and process, a family secret for the past 300 years. The famous K. Zildjian factory in Turkey has NO branches, NO counterparts. Ask to see the initial K which appears right on the cymbal.

THIS IS A STROBOSCOPIC PHOTO of a 16" K. Zildjian cymbal, showing what happens when the suspended cymbal is struck and a pencil tip is held lightly on the edge. Notice the rapid blur of vibrations at the edge of the cymbal and the violent continuous bounce of the pencil.



FREE! Send for the Phil Grant booklet "Effective Use of Cymbals."
The FRED. GRETSCH Mfg. Co. Exclusive Importers of K. Zildjian Cymbals • 60 Broadway, Brooklyn 11, New York



The Band Stand...



By Arthur L. Williams, A.B.A.
A Section Devoted Exclusively to the
COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION

CHICAGO CBDNA CONVENTION ELECTS NEW OFFICERS

At the final business session under retiring CBDNA President Clarence Sawhill, University of California of Los Angeles, Los Angeles, California, the following new slate of officers were duly elected at the EIGHTH NATIONAL CONFERENCE held in Chicago, Illinois, December 17-18, 1954:

PRESIDENT: Hugh E. McMillen, University of Colorado, Boulder, Colorado.

VICE-PRESIDENT: Frederick Fennell, Eastman School of Music, Rochester, N. Y.

Appointed to serve another two year term—his second—as **SECRETARY-TREASURER** was Charles Minelli, Ohio University, Athens, Ohio.

In the Divisional meetings held on the first day of the Conference, new officers were also elected as follows:

CALIFORNIA-WESTERN—William A. Schaefer, University of Southern California, Los Angeles, California. Assemble at time of West Coast Clinic each year.

EASTERN DIVISION—Ward Moore, New Jersey State Teachers College, Montclair, New Jersey.



PRESIDENT
Hugh E. McMillen

Vice Chairman—Lee Chrisman, Boston University, Boston, Mass.

The Eastern Division plans to hold its next meeting on December 16-17, 1955 at Boston University, Boston, Mass.



HONORARY LIFE PRESIDENT
Austin A. Harding



VICE-PRESIDENT
Frederick Fennell

NORTH CENTRAL DIVISION—Leonard V. Falcone, Michigan State College, East Lansing, Michigan.

NORTHWEST DIVISION—Randall Spicer, State College of Washington, Pullman, Wash.

Vice Chairman—Warren Bellis, University of Idaho, Moscow, Idaho.

SOUTHERN DIVISION—C. B. Hunt, Jr., Peabody College of Teachers, Nashville, Tenn.

Vice Chairman—Frank Prindle, University of Kentucky, Lexington, Ky.

Secretary-Treasurer—Warren W. Lutz, University of Kentucky, Lexington, Ky. The Southern Division is planning to hold its next meeting in the second week of February, 1956.

SOUTHWESTERN DIVISION—Hiram H. Henry, Oklahoma A & M University, Stillwater, Oklahoma.

Vice Chairman—James Kerr, University of Wichita, Wichita, Kansas. All of the above officers will serve until new elections take place at the Ninth National Conference to be held in December 1956.

RESUME OF 8TH NATIONAL CONFERENCE HIGHLIGHTS

Although close to 200 were registered and in attendance before the end of the December 17-18 Conference, the official totals according to the



SECRETARY-TREASURER
Charles Minelli

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list printed for distribution at the election meeting Saturday morning were as follows: C-Western Division—10; Eastern Division—17; North Central Division—75; Northwestern Division—5; Southern Division—24; Southwestern—32. Total 163.

The first general session on Friday morning gave the entire membership present a chance to register opinion on cornet tones as played back on a previously made tape. Each director indicated his opinion by turning a dial any place between O (lowest) and 8 (highest). The composite vote of the entire assemblage was then thrown on the screen for all to check individual opinions against the group opinion. The CBDNA is indebted to Dr. Earl Kent of the C. G. Conn Research Department for his active cooperation with James Neilson's committee making this study of tonal problems.

Performances by the Colorado State College of Education Woodwind Quintet which then made the transition into a Saxophone Quartet were challenging and inspiring under the leadership of Williams Gower. Russell Howland's transcriptions played by the select Clarinet choir were most interesting. The value of bass and double bass clarinets was well demonstrated.

At the Fellowship banquet Friday night, Jesse Lasky brought word that the movie "The Big Brass Band" will be made by a major studio this coming summer and that selection of the 110 All-American High School Band, which will assemble in Hollywood for the filming will be made this spring.

Dr. Edwin Franko Goldman renewed his challenge for creating and using even better band music, and Honorary Life President A. A. Harding was presented with a traveling percolator set so he will not miss his cup of coffee when traveling about the country. Master of Ceremonies William Revelli of the University of Michigan, next presented Dr. Howard Hanson of the Eastman School of Music who called attention to the fact that, although we call music the universal language it is not an easy language to learn. The greatest contribution of music is the spiritual impact of music upon the participant. He stated that we have as yet made no determined effort to bring the message of music to the average man. Remember that the art which does not serve the public dies.

The two performances of the Eastman Symphonic Wind Ensemble under the direction of Frederick Fennell proved to be of great interest to everyone.

(Turn to page 45)

Increase The Effectiveness Of Your—

SMALL ENSEMBLES

By Gomer Pound

One of the most pleasing reactions experienced by an audience witnessing a performance of a small ensemble is that brought about by the ensemble's observance of all the subtleties and nuances of the music with no apparent direction from any member of the group. Such a performance gives an air of surety: an attitude of careful preparation, attention to and mastery of the musical score that greatly enhances the presentation of the music. It is unfortunate, then, that so many high school ensembles reduce the effectiveness of their performances by a lack of finesse in the group's direction of itself.

This lack of finesse is perhaps most evident in the physical movements used by the players to indicate initial entrances; either at the beginning of a composition, or after a fermata or general pause of any other nature. These signs of direction vary from a movement of the head to tapping the foot or stand, or even counting aloud.

The moment of attack can be coordinated among the members of a group of wind players very easily with none of these obvious means of direction. First, one of those instrumentalists who are to make the entrance together should be designated as the leader on that particular entrance. It is the belief of the author that the active leadership of the ensemble should be rotated among the members to the maximum extent consistent with good performance. The name of the performer (or his instrument) should be penciled in the individual parts to avoid confusion. This person should unobtrusively assure himself that the rest of the members of the group are prepared to begin and have given him their attention. This can be accomplished with nothing more than a movement of the eyes if the ensemble is seated in an arrangement designed to give each performer the maximum possible view of every other performer. This seating arrangement must be governed, of course, by the audience's

view of each player. Once assured he has the attention of the others, the leader should then begin as if unaccompanied. The others, by observing the intake of breath and formation of the embouchure, will be able to coincide their attack exactly with that of the leader. This method is very effective, conveying the impression that the members of the ensemble have worked so long together they feel the music as one—to a point where they can even start at the same instant with no direction.

At first reading it may be agreed that this could be a very effective method, but for advanced groups only. This is not the case at all. Even comparative beginners can work together in this manner, as long as each member of the group is sufficiently advanced in technique so as to be able to start his tone at the exact instant he desires. If each performer cannot start his tone at a specified instant, then no means of direction will assure that the players will start exactly together.

It is not necessary (either) that the group play as a unit for a long period of time before attempting to use this method. In fact, it is recommended that this method of direction be employed from the beginning of rehearsals together. The introduction of this method could be something like this:

Teacher: (Pausing during the rehearsal) "Johnny, play your concert B_♭ for me." (Johnny plays.)

Teacher: "I want the rest of you to watch Johnny as he plays his concert B_♭ again." (Johnny plays and the others observe, still not realizing what all this is leading to.)

Teacher: "Bill, can you tell exactly when Johnny is going to start his tone?" (Johnny may have to play again so that Bill can give his attention to this aspect of the situation.)

Bill: (Probably rather surprised) "Yes, I can."

Teacher: "Well Bill, this time I (Turn to page 51)

POPULATION!

(Excerpt from the December 1954 letter)

Herewith is a reprint of excerpts from the "Kiplinger Washington Letter" dated December 24, 1954. The Editors of THE SCHOOL MUSICIAN magazine were so impressed with the contents of this important letter, they felt that directors, teachers, superintendents, board members, students, and parents would be interested in a few excerpts. Excerpts are printed verbatim . . . Editor's Note.

Washington, Dec. 24, 1954.

Dear Sir:

"This is on population . . . births, marriages, trend, rate, growth.

It sheds some light on long-range problems:

Schools. Colleges. Areas that are growing. Where to go or look for future business expansion. Suburbs of the future. Demand for houses. Other real estate trends. Our changing markets. The ways to plan ahead.

People: Where they are. Where they are going. What they want. What they can buy. Opportunities. Social, economic and business meanings. Not theories, but facts . . . statistics projected into the future.

"First, note the birth rate this past year, '54: It is up a bit. It has been on a high plateau since war years. Now the plateau is rising. New babies this past year, 4.1 million . . . largest number ever in one year. The rate 25.2 per 1000 women, compared with a prewar rate of around 19. Peak rate was 26.6 in '47, after the men had just come back from the war. All signs are that the high rate will continue through the coming year.

"Young women are having more babies, more than their mothers had. Age group 35-to-39 has already had as many babies as those aged 45-to-49, and the younger women still have a

lot of time in which to go further.

"And there are now more 2nd, 3rd, 4th children . . . family size up.

"Income levels make any difference? Do the "poor" have more kids than the "rich"? No, fertility is about the same at all income levels.

"The farm mothers have the most babies . . . city mothers the fewest. The bigger the city, the lower the birth rate. But . . . things are changing, the gap is narrowing . . . fertility is rising faster among the city women. Another interesting fact: Veterans have more babies than non-veterans.

"The baby boom is now in its 15th year. It started up in 1940, just before the war, after slipping sharply during the depression 30's.

"Main reason for baby boom, according to analysts, is prosperity. Young folks see relatively clear economic sailing, so go in for families.

"As for marriages, the young marrying people of today were born back in the 30's, and there weren't so many babies being born those days. Consequently there aren't so many of marrying age today. Marriages now are about 1.5 million per year, as compared with 2.3 million back in '46. Still, even with new marriages lower, the total of all marriages today is producing a very high birth RATE, and a record-high NUMBER of babies.

"At what ages, marriages? Women are about 20, the men about 24. That's the average. Three years ago it was 20½ for women, 23 for men. Now women are a little younger, men a little older. It MAY be because of draft, service time, etc . . . doubtful whether it's a significant trend.

"Scarcity of marriageable men? No, the number is about the same, men and women, in marrying ages of early 20's, and even up to mid-40's. Of course males get picked over as years pass, but total supply of them about balances

the total supply of females. That's the statistics of it. (As for particular cases, well, we aren't going to get involved in THAT.)

"Elementary grade schools: Enrollment is now almost 28 million. Next year, plus-29 million. By 1960, only 5 years off, 33½ million. That's 20% more than now. High schools: Enrollment now about 7 million, grades 9 through 12. Next year, near 8 million. 1960 plus-9 million. That's 28% more than now. Children are coming along to make these FACTS.

"Physical needs: Some 117,000 classrooms should be added each year, for grade & high schools only, and to maintain existing standards only. Number being built this year, 50,000. This means we are falling BEHIND. Means that next year will be worse than this year in crowded conditions.

"As for school teachers, we have about 1,000,000 of them as-of-now. This past year we needed 58,000 more, unavailable. By 1960, 5 years off, we shall need approximately 1,700,000, which is 700,000 more than now. It's largely a matter of pay, and pay is largely a matter of local taxes. There's one answer and only one: Higher taxes to get schools & teachers. The alternative: Deterioration of schooling and education for millions of our young, soon to become adults. Do you know how many go to school? It's 38 million . . . 1 out of 4 . . . in schools & colleges . . . quite a segment.

"One new idea: State school building authorities . . . state owned . . . state chartered . . . to borrow money, issue bonds, build schools, rent them to local school districts until cost is paid out. The plan is being tried in Pa. & Ga., with signs of success, and some other states plan to copy. If you want information on how it works, as well as on other ideas, too, write National Citizens Commission for

Public Schools, 2 West 45th St., New York 36, N. Y., and ask for "Financing Public Education." Free.

"Now take colleges: Enrollment now, 2½ million, and this reflects the low birth rate of the 30's, when current college students were born. By 1960, 3 million. By 1965, 4 million. This is 60% more than now . . . 60%. It means more physical facilities and more teachers. The load is heavier than can be carried by state universities or the municipal institutions. Private colleges & universities must expand, too (although some hate to). Their money must come from the public . . . large gobs of it from business. Groups of businessmen in many states are working on the ways and means.

"What's a college education worth in money? Here are estimates: Cost, about \$1500 a year. Four years, \$6000, that much outlay by student. Additional by the institution, of course, for education is subsidized.

"Life-time earnings of a college grad average \$268,000.

"Life-time earnings of a high school grad average \$165,000.

For first 8 years of work, little difference between incomes of the two. After age 30, high school grads earn \$3500 a year . . . college grads \$5000. From ages 45 to 54, high schoolers average \$4500 . . . college grads \$8000. Education means more than money, but you see the rough measure in money.

"Suburbs are growing three times as fast as the downtown areas, and in many cities which you know, the central areas are even shrinking.

"Suburbanites are better customers, average, than city dwellers. They are younger, have better education and higher incomes. Also this: A substantial proportion are self-employed, own their own businesses.

"Working women: One-third of all women have jobs outside the home. Proportion changes from year to year . . . over long pull it is increasing. And about 31% of all workers are women . . . considering all lines, all jobs. Married women are distinguished from unmarried . . . a fourth of them work. Or put it this way: Husband & wife, both working, 25% of all families. The workingest age for women, 20-to-24 . . . before marriage and the babies. Mothers with children too young to go to school . . . only 15% of them work.

"Domestics: In 1940, 18% of women were hired domestics . . . now 10%. In only 15 years, nearly half of the domestics have gone into other jobs.

"Older folks: People are living longer, many beyond age 65. Fifty

years ago, the people past age 65 were 4%. In 1950, they were 8%. Twenty years from now the people past age 65 will be 11% . . . still rising.

"Our people are still moving, although less, so some states grow, some shrink, some are static. Southeast states,

growing fast in business. Texas is still spectacular. New England is lagging, excepting only Conn. The big industrial states aren't keeping pace in creating new businesses. Fla. is now growing at a faster rate than her old (Turn to page 36)

An Analysis of the—

STRING SURVEY

Part V

By Otto Leppert

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OHIO STATE UNIVERSITY

This is Part V of a series of articles on the "String Survey" as analyzed by Otto Leppert, a member of the Lyon and Healy staff of Chicago. We suggest that the reader refer to part I, II, III, and IV in the October, November, December, and January issues for previous analysis . . . Editor's Note.

8. DO YOU RECOMMEND CLASS STRING INSTRUCTION FOR BEGINNING STUDENTS? IF SO, IN WHAT GRADE SHOULD INSTRUCTION BEGIN?

Class instruction for beginners is recommended by 92% of the string teachers contacted. Many teachers advocate class work for the first year or two then private lessons plus orchestra training. We feel that it is of special significance that such a large majority of both private and class string instructors recommend class lessons for beginners. There is no longer any question that class instruction for beginning string students is desirable and that it has been proven successful where the teaching is done by competent and enthusiastic string instructors using up-to-date teaching materials.

51% of all replies favor starting strings in the fourth grade. 20% recommend beginning strings in the third grade. 21% favor 5th grade for string beginners. 6% of the teachers advocate starting strings in the 6th or 7th grades and the balance feel that 1st or 2nd grade is the ideal starting time.

It is our opinion that in order to determine what grade string students should start, the instructor should take into consideration his particular teaching

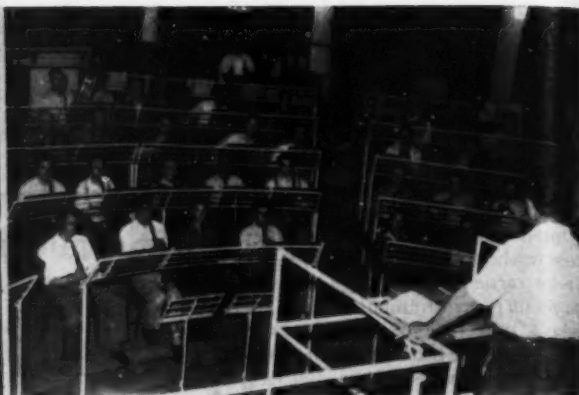
situation, especially the length of the lessons and how many lessons are given each week. Once string instruction is begun, it is of prime importance that a complete, progressive string program is maintained through all the grades continuing through high school. Mere instruction in mass does not bring the desired results unless sufficient attention is given to the individual student with careful consideration of the students' individual differences and varying aptitudes.

We wish to call attention to some exceptional situations where instruction for young string students is an accepted and regular procedure and where these programs have been proven highly successful.

Ray Guyon of Tatum, New Mexico reports that he teaches 32 six year old children on ¼ size violins. Most of them have already reached the intermediate stage, are making excellent progress and play with good rhythm and accurate intonation.

Melvin Schneider of Iowa State Teachers College has had remarkable success in teaching students from 4-7 years of age using ¼ size and ⅛ size violins. He has been doing noteworthy experimental work on teaching techniques for young children and believes in the early organization of string groups such as trios and quartets.

We feel that more research should be made in the field of the young student so as to determine the advisability of starting string instruction in kindergarten and in the early grades and also to ascertain the best teaching techniques procedures and materials for young children from 4 to 7 years of age.



(Left) Following a rehearsal in the Marzotto School of Music of the Valdagno Band we see (l to r) Dellavecchia, Caneva (author of this article), Orsini, assistant conductor, Stefano Gherardini, conductor, and Vere Paiola, choral director and arranger. (Right) Here is the Valdagno Band in rehearsal. Note the continuous permanent music stands. This band won the International Band Contest at Ostend, Belgium in June 1954.

I Guest Conducted

An Italian Band

By Ernest O. Caneva

Should I? Or shouldn't I? Should I go to Italy this past summer and look over the music situation, or should I go to school here in the United States for a refresher course?

I made up my mind June 21st. Thursday, June 25th I sent my dad, who at the time was in Italy directing a summer band, a telegram to expect me at Milon June 27th. Friday, June 26th I was aboard a TWA plane from Chicago on the first leg of my trip.

At New York the same day, via

Sabena Belgium plane, I was on my way to Gardner, Brussels, Frankfurt and Milon arriving at 3:35 the next day.

Dad met me at Vincenze, and by car we left for Osiago, his hometown, arriving at 10:15 the same evening. This was the town that inspired me to write "Pastore D'Asiago," which is published by Carl Fischer.

Imagine my surprise when upon arrival I was surrounded by half the towns people, including the band. I

had left Osiago 31 years before. It was a wonderful feeling.

The next morning I inquired of some boyhood friends, particularly one, Vere Pavls. We had studied music together during my first trip back in 1919 to 1924. I was told that he was one of the finest choral directors in the country and that he was connected with a fine school of music, The Marzotto School of Music, located at Valdagno. I located him and from then on, it was one trip after another. First



Children as well as adults love the public concerts. Here we see the Valdagno Chorus, accompanied by an outstanding accordion orchestra, performing under the direction of Paiola. The bands and choruses are financed through city and private funds.

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to Valdagno to look over the school, then to Verona to attend the opera in the arena, then on to Venice to hear its fine band.

At Valdagno I not only found a fine chorus of 90 voices, but also one of the best bands in the country. The week previous to my arrival, this great band had won 1st place in an international contest at Ostend, Belgium.

I was greeted cordially by the director, Stefano Ghiroldim and given all the facilities of the school, working with the band, attending rehearsals, and checking the library. It was all a wonderful experience.

The director of the band is a professor of violin who was a former member of the orchestra of LaScala at Milan. The choral director is a professor of piano. Both men are fine arrangers and make all the arrangements for their organizations.

The band rehearsal room was amazing. I had never seen anything like it. Instead of having risers, the floor was lowered about four feet so that the last row of risers was at eye level with the director.

I tried to take pictures of the room as a whole, but it was impossible because of the large space it covered, consequently it was taken in sections (picture shows the center section). The room was surrounded in heavy maroon drapes and has a conical ceiling with fluorescent lights in the center and sides. The acoustics are excellent. The music stands are permanent, straight across each section. This is very practical for high schools as it eliminates cleaning problems and also the setting at every rehearsal. Chairs are individual, and the room will take care of 100 musicians.

An important factor, the director has a clear view of every musician and vice-versa. The choral room is built on the same order with piano and organ at the disposal of the director.

Both groups have assistant directors and a copyist. As mentioned before, all music performed is arranged especially for the two organizations. Both groups have an immense library, which is well catalogued.

The Marzotto School of Music is financed in part by the city of Valdagno and by a distinguished industrialist, Count Victor Emanuel Marzotto, owner of the woolen mills in the city. Lessons are free to all students, and the musicians are provided jobs at the age of eighteen in the mills. Some members have been with the organizations for over 35 years.

Most bands in Italy are community or sponsored organizations. Even the

(Turn to page 51)

Hold That Chin

By Phillip Polley

Two of the most difficult problems encountered in the teaching of the clarinet is that of proper embouchure and the creation within the student of the desire for a beautiful tone. These twin problems are not identical but are very much dependent one upon the other. The solution of either problem very often brings the solution to the other.

The importance of, and the necessity for holding the mouth in a certain prescribed manner when blowing the clarinet is hard to impress upon the beginning student. He is much more interested in getting some sort of sound or noise from the instrument rather than how his mouth is held or how his chin looks. Proper lip and teeth position along with 45 degree holding angle seem unimportant to the youngster. To him any sound coming from the bell of the instrument is a tone. "Quality" is an unknown ingredient and certainly any talk about this intangible property seems a vagary and a waste of time to an energetic youngster.

To the older student who has played several years and has not acquired the tight chin with the reed resting on the red of the lower lip the changing to a new embouchure with a new tone conception is infinitely annoying and a bore.

A simple device that helps both beginner and advanced students and gets them to concentrate on proper embouchure as well as listening for quality in the tone is that of "holding" the chin down with the left hand while playing open "g". To do this lay the forefinger of the left hand across the chin below the lower lip and hook thumb under the chin. Draw enough of lower lip up to cover lower teeth and lay the clarinet mouthpiece in mouth with the reed resting on the red of lower lip. Now produce a tone holding the chin down with left thumb and forefinger. Of course only "g"

can be produced, but with the aid of a mirror a student can "mold" his embouchure while blowing, and get the muscular "feel" of a correct embouchure. Minutes devoted to long tone practice in this fashion, and con-



"Hold that chin"

stant checking during practice period will pay off for both the beginner and the advanced student.

With the relaxation that will thus come to a student, close listening to the tone can be initiated and he will begin to hear his tone for the first time. Daily attention to these details will eventually make one conscious of "quality"; and when a student instinctively prefers this quality in his tone and his listening and a proper embouchure have become sufficiently coordinated in his mind a student will automatically cultivate a correct embouchure.

Tonguing, breath control, counting time, rhythm patterns and note values

(Turn to page 58)

Keyboard Experience News

By Marion S. Egbert
American Music Conference
332 So. Michigan Ave.
Chicago 4, Illinois

There have been innumerable indications of the greater use of the piano in the teaching of music fundamentals coming into my office. In answer to a questionnaire that was sent out on what music activities are being included in the elementary program, keyboard experience is listed on a great many of them.

A supplementary book for the Birchard Song Text Series, "A Singing School," gives the teacher a guide to make use of the piano in connection with the songs in the series. This was written by Charlotte DuBois in a very clear and concise manner which will make it possible for the non-piano playing teacher to make profitable use of the piano. She uses the tonic, subdominant, and dominant seventh chords. Fifty-five of the songs selected from the first, second and third grade books were used to demonstrate the use of these chords. Nothing seems to have been overlooked to help the teacher have and to give a thorough understanding of the fundamentals that arise from the classroom music activities. No doubt, publications from other publishing houses will have additional fine offerings in the future.

It has been interesting to note that the first objective that comes to the mind of many music specialists in making use of the keyboard is to get the children to play tunes. The specialist is quick to realize that this is important in stimulating interest, but it is of minor consequence in the accomplishment of the real objectives of keyboard experience. The classroom teacher who appreciates the value of keyboard experience is enthusiastic as long as it does not develop into class piano. Class piano follows keyboard experience.

ACCORDION BRIEFS

By Lari Holzhauer, Executive Secretary
Accordions Teachers' Guild, Inc.
R4, Box 306, Traverse City, Michigan

There is great need for more literature in the field of accordion music. In order to create interest and gather in the many good compositions which have never been published, The Accordions Teachers' Guild has created the rental library plan. Compositions may thus be submitted and studied for their worth and both accordionists and non-accordionists may have an outlet for compositions suitable for the accordion and where such compositions may be

had for use on a rental basis.

THE PURPOSE

To create a large reservoir of original accordion music. To accumulate unpublished music of such variety that compositions suitable for any type of program and any type of audience may be easily obtainable.

Classification: (a) Serious music, which will meet the demand of a high-

ly discriminating audience with possible use in the strictest of academic training. (b) Semi-serious music, meeting the demand of "Pop" concerts as held in smaller communities. (c) Music with extreme popular appeal, which meets the need of a light and entertaining program.

To stimulate interest in writing music for the accordion, especially in
(Turn to page 45)



The Choral Folio...

By Walter A. Rodby

A BLEAT FOR THE BEAT

Not too many years ago, programming a piece of popular music on a dignified choral concert was almost an act of treason. Thank goodness that's practically ancient history, now. Except for special seasonal concerts like Christmas and Easter, rare is the chorus that doesn't give out with at least one tune that has made the juke boxes rich.

As a matter of fact, during the past year, Hansen Publications Inc., has skyrocketed into a big time publisher by issuing almost exclusively octavo arrangements of popular music. Sam Fox Publishing Co. has never done better with their popular octavo catalog. Shawnee Press, Harmes Inc., Bourne Inc., and many others report a continuing interest in singable arrangements of popular songs.

It looks like more and more choral groups and their directors are getting hep, and a concert nowadays "doesn't mean a thing if you ain't got that swing". To which a good many of us feel like saying, "Real cool, man, those crazy downbeats are the most!"

DEEP PURPLE GONE WRONG

Well, then, if everything is such a nice deep purple, what is there to write about?

Nothing, so far as the trend toward performing more popular music is concerned. We have it and we're happy. But what does concern me is the haphazard way in which so many of these tunes are programmed. It's wonderful to hear your glee club do "Buck" Warner's super arrangement of "Lullaby Of Broadway" (see Choral Folio, May 1954), but who wants to hear it wedged between a Schubert art song and the Prayer from "Hansel and Gretel"?

Send all questions on Choral Music and techniques direct to Walter A. Rodby, 602 Oneida St., Joliet, Illinois.

Of course this is an extreme example, but a great many directors do program popular songs after a half dozen or so rather serious, sacred and secular choral numbers. Frankly, I can't honestly say that this is such a terrible thing to do. In fact, there is much to be said for the variety alone in this type of program offering. But wouldn't it have been better to present a group of songs from one of the popular Broadway shows, or do a number of popular tunes revolving around a single idea?

This is what I have in mind. It seems to me that instead of presenting an isolated popular song on a program (except, perhaps, for an encore), singing selections from "Brigadoon", or "South Pacific", or "Kismet", or "Guys and Dolls", or "Oklahoma!" would certainly be better programming.

Or if you would rather not do show tunes, tie a group of popular songs together with one idea, or a single composer.

For example, "Blues On Parade" could be the main title or central theme for a group of popular songs. Then you could program pieces like "St. Louis Blues", "Blues In The Night", "I Get The Blues When It Rains". Another idea could be "Chorus In Waltz Time", with tunes like "Lover", "While We're Young", or even a Strauss Waltz featured.

A tribute to Cole Porter, Richard Rodgers, or Walter Donaldson would make a most interesting and unifying idea for programming. Using the mu-

sic of one single composer always works splendidly.

Another way to give real continuity to the popular music on your program is to use the hit songs from the better movies. Selections from "Hans Christian Anderson", "Snow White and the Seven Dwarfs", or "The Wizard of Oz" are especially good.

Many critics agree that American jazz and the American brand of operetta or "musical" are the *only* real contribution that this country has made to the whole vast field of Music as an Art Form. Certainly, programming a group of show tunes or popular songs would be in good taste, and in addition would be an open recognition of this American contribution. You don't need a defense, but it doesn't hurt to know the reason why.

Another great advantage in programming several numbers from one Broadway hit or Hollywood movie, or good popular songs around a central theme, is that the director may use soloists, boys' or girls' glee club, trios, quartets, etc., to feature the particular number being performed.

For example, the music from "Hans Christian Anderson" could be developed to feature soloists ((Anywhere I Wander), a duet (No Two People), chorus and narrator (The Kings New Clothes), soloist and chorus (Inchworm), or full chorus (I'm Hans Christian Anderson, or Wonderful Copenhagen).

EASY DOES IT

Now the wonderful part of programming in this manner is that practically all the music you will ever need is published and available in octavo form for choral groups of all types. Sam Fox Publishing Co. has every conceivable combination of "Brigadoon" in print right now. You can get it for mixed chorus, men's chorus, women's voices, and solos, with band, orchestra, or piano accompaniment.

Shawnee Press has issued the music from "Guy's and Dolls" in SATB and SSA arrangements. You can also get selections from "Where's Charlie" from the same publisher. Bourne Inc. puts out the music from "Snow White" in varying combinations. Charles M. Hanson Music Corp. publishes the hit tunes from "Kismet".

A little research will produce octavos from any show that you want, old and new. And there are enough popular songs available to work out any central theme in the book! The numbers that are not available in octavo arrangements (so far as show tunes are concerned) can often be used as solos to add variety and interest to your grouping.

MODULATIONS AND APPLAUSE

Setting up the musical continuity from one piece to the other presents no problem, either. Most of the time you can go right along without even a piano modulation, and in some cases where you do wish to make a less startling transition, you can write a passable modulation yourself without any worry about copyright infringement.

The same holds true for the jazz tunes that aren't found in the Broadway musical or movie score. Applause between each number will usually break the tonality and mood without further musical bridging.

You can get as elaborate or simple as the program demands, and you can satisfy your singers, yourself, and audience, and still retain that measure of good taste and quality of programming that all of us strive for.

PLEASE, MR. PUBLISHER

There may be times when you want to perform a selection that just doesn't happen to be published in the particular vocal combination you need. A great many publishers will give you permission to do your own arrangement if you write and ask them for it, particularly if you explain that you are interested in doing *several* selections from one show, and that you *have* purchased in quantity the octavos that are available. *Do not make special arrangements without permission.* If you need a special adaptation, explain to the publisher in detail what you want to do. It may be that the publisher has available in manuscript just the material you need, or can suggest an alternative that is suitable for both of you.

Getting permission to make special arrangements of pop tunes or "standards" may be a little more difficult. But if the songs are written by one composer, you have good reason for writing the publisher for permission to arrange one particular number not available in a choral octavo.

Just remember that the publisher is in the business to make money, and his margin of profit on octavo music is low. He is quite justified in refusing your request if he has an arrangement for sale that is adaptable. Try to make him understand the uniqueness of your programming idea, and then solicit his help. Most of the time you will get it, and with gracious good will.

Next month we will review several of the longer new type choral works classed somewhere in the area of the choral cantata.

W. R.

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Teen-Agers Section . . .

By Judy Lee

THE WINNERS!

By Judy Lee

Here they are gang . . . Because we had over 500 entries in the contest to name the four stars in the picture in the December issue, our Editor Mr. McAllister said to award five one year subscriptions instead of the three. Soooooo . . . here are the five Teen-Agers who marked the right names and whose post mark was the earliest:

Bernice Joyce Zarosky, Cameron, Texas.

Kay Rodgers, Jackson, Tennessee.

Larry Hilsabeck, Guilford, Missouri.

Glenda Murphy, Armington, Illinois.

Charles Dumon, Bristol, Connecticut.

Your subscriptions started with the January 1955 issue kids . . . hope you like them.

Oh yes . . . who were the four girls in the picture who were known as "The Four Girls"? . . . they were:

Jane Russell

Connie Haines

Beryl Davis

Rhonda Fleming

Keep watching our section . . . we will run another contest soon—Judy.



Wow! . . . look at the medals on these four bandsters. They are from the North Chicago, Illinois Grade School Band. (standing) James Kilponen, cornet; Ernest Pickell, trombone; (seated) Laverne Corneous, bassoon; Jeanette Benson, tenor saxophone.



Receiving his new senior band jacket is Benny Fuller, president of the Okmulgee Oklahoma High School Band, from band director, Mr. Guy L. Carr. As an annual tradition in the Okmulgee High School Band, the Band Boosters have presented each senior in the band with a jacket. The jacket is given for loyal and dedicated work in band during the years as a member of the "senior band".

\$1,000,000.00 Equals

A Bowlful Of Bands

The University of Michigan's Annual Band Day has grown to be one of football's most colorful spectacles during the past six years. On the first Band Day in 1949, 29 high schools from the State of Michigan were represented; this year the total had increased to 111 Bands from all parts of the State, and had a combined membership which totaled 7,252. Almost a year in advance, Dr. William D. Revelli, conductor of Bands at the University, and his assistant George Cavender begin organizing the mammoth musicale.

Diagrams showing the position of every student and information pertaining to music including tempos, rhythms etc. are prepared and mailed to all the schools participating. Although each Band goes over all details on its home field, there's only one hour of rehearsal time on Saturday morning for the entire massed band before it takes the field for the half-time ceremonies.

This year Band Day was presented

on October 9, 1954 and featured an entire half-time of music by the eminent American Bandmaster, Dr. Edwin Franko Goldman, and featured Dr. Goldman in the role of guest conductor of this Band of over 7,000.

Some interesting facts concerning this gigantic band are as follows:

Instrumentation: Flutes—300, Baritone—350, Saxophones—675, Bases—350, Bassoons—25, Trombones—600, Cornets—1,500, Clarinets—1,900, Horns—450, and Percussion—675.

The approximate valuation of the instruments used in this band: \$1,100,000.00.

Approximate amount of money invested in uniforms for the above Bands: \$340,000.00.

Bands come from all parts of the State of Michigan—some as far as 300 miles or more—one way.

Total mileage covered by these Bands coming and going to Band Day is over 25,000 miles—or over once around the World.

Moving the 7,000 members of this gigantic band on the field takes less than one minute.

A gigantic master chart measuring 24"x36" is sent to each Band. This chart includes location of all bands in the formation, twirlers instructions, flags and color bearer location. (Turn to page 45)



This excellent clarinet trio of Mr. Polley's Marion Indiana High School Band is (l to r) P. J. Polley, Nancy Hopkins, and Stephen Kendall.

The HONOR SCHOOL MUSICIAN of the Month

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

Each month a Superintendent and three teachers assist the editorial staff in selecting "The SCHOOL MUSICIAN Of The Month." Any school organization, community, or individual may submit as many candidates as often as they desire. The HONOR SCHOOL MUSICIAN is selected on the basis of musical accomplishment, academic rating, personality, and student popularity. Instrumentalists and vocalists are rated the same. Submit a glossy print photograph together with 150 to 250 word article on why you feel your candidate should be selected as the nation's SCHOOL MUSICIAN OF THE MONTH. All photographs submitted will become the property of The SCHOOL MUSICIAN and will not be returned.

The "Honor School" Musician of the Month for February is Jim Kline of Sturgis, Michigan. The entire membership of the Sturgis High School Band voted Jim as the outstanding candidate for this national recognition. Following is the story submitted by the band that helped the judges in their February selection:

"The Sturgis Michigan High School Band would like to submit as their School Musician of the Month, Jim Kline. Jim is a sixteen-year-old junior whose unlimited talents and overwhelming personality make him one of the most likeable boys around school. He is a versatile chap and one of those few who are capable of doing all they attempt well.

"His main hobbies are playing chess by mail, working with model planes and trains and pursuing all sport affairs.

"Among his many accomplishments include receiving first chair baritone at Baldwin-Wallace Summer Band Clinic and receiving other high positions at Interlochen National Band Camp.

"Even though he plays baritone, trombone, and cornet it never interferes with his studies. For two years straight he has been on the honor roll and undoubtedly will again take his place with the other top classmates this year.

"Last year Jim entered the District Frensch Contest and fared very well in Extemporaneous Speech so adding to his assets will be the ability to speak.

"There's no more humorous fellow around S.H.S. than our Jim. His uncanny wit and quick quirps are a trademark so to win him the title of "Mr. Humor '54."

"The outside activities of Jim are numerous and include membership in Sturgis Junior Achievement, the Presbyterian Youth Group, and has sung bass in the church choir for several years. These plus a few incidentals thrown in here and there keep him busy every night of the week.

"At home he is just as pleasing as he is in school . . . his two brothers and two sisters will vouch for that. When asked what his future plans were Jim laughingly said, "to graduate from High School." But seriously, he



Jim Kline
Sturgis, Michigan
"Honor School Musician of the Month"
February 1955

is planning to attend the university of Michigan to major in Music."

* * *

Here's luck to you Jim. You have got what it takes to be a great success.

Now gang, how about entering a candidate from your school. Remember, all you have to do is send a photograph plus a 150 to 250 word write-up on why you feel your candidate should be selected as the "Honor School Musician of the Month." You may be surprised to see him (or her) in the very next issue. Remember too, the nine winners will be used to determine the "Honor School Musician of the YEAR." Will it be some one from your school?—J.L.

Sturgis High School Starts New Programs

By Musette L. Bell
Teenage Reporter
Sturgis High School
Sturgis, Michigan

The Sturgis High School Band during this year has begun several new

programs. Chiefly through the efforts of Robert S. Welty, band director and Doug Johnson, band captain.

One of the first things on the agenda was to organize a group consisting of the seniors in the band who call themselves "The Varieteers." These musicians have one purpose in mind, to raise enough money for them to take a trip lasting three days to Chicago during the Easter vacation. Here they will attend a stage play and go to several other places of interest. This group is qualified to give performances for some of the local groups or clubs and the entertainment includes a pantomime, a magic act, a girls vocal trio, a recitation, and a dance band. The seven seniors are Doug Johnson, who is also general manager, Pat Bickel, Glendys Friend, Donna Dickerson, Pat Knapp, Sharon Kruger and Sally Blackney.

The next project in line is that of a band banquet. This was sponsored by the Band Mothers Club and took place after the annual Christmas Concert, in December. At this time a turkey dinner was served to the band members and the seniors were presented with their band pins. This was the first banquet of this sort and we are all hoping it will become a tradition at Sturgis High School.

The staff of the band has also undertaken a new project this year. They will publish a hand book with all the rules pertaining to the instrumental department. This will be referred to when any question arises, such as the number of merits and demerits given, or things of this nature.

With these three activities, each member of the Sturgis High School Band is kept pretty well occupied and as the concert season gets underway, more programs will be considered and finally developed.

Hard Work Pays Off In Band State Trip

By Geraldine Troy
Teenage Reporter
Heelan High School
Sioux City, Iowa

Our whole band has been reading with great interest the wonderful articles in your section. Since we are a comparatively new band, we decided to write to you and give, briefly, the history of our band, the Heelan Catholic High School Band of Sioux City, Iowa.

(Turn to page 46)



By Karen Mack
Pen Pal Club Coordinator
THE SCHOOL MUSICIAN
4 East Clinton St.
Joliet, Illinois

Hi Pen Palers,

Well I might just as well tell you right off the bat that we have five new members. I was so excited about it that I just couldn't keep it quiet any longer. I'll let them tell you in their own words. Here they are:

"Laurel Knott
P.O. Box 896
Fallbrook, Calif.

Dear Karen Mack,

While reading the December issue of the School Musician, I came across the Pen Pal Club. I would like very much to become a member. I will be 16 yrs. old Jan. 1, 1955. I play the

Bass Viol, percussion instruments, and piano; I know a little about other instruments too. I am taking Girls Glee, American Lit., phy. ed., orchestra, Am. history, and Band. I am a junior in high school, and a red head. I plan on majoring in music in college.

Very sincerely,
Laurel Knott"

* * *

"Karen;

Please enroll me in the "Music Pen Pal Club." I am 16 years of age, have played the trumpet for 6 years and have been playing the French Horn for 2 yrs. My address is:

Marvin Carlson
125 Arcadia Avenue
Shelton 3, Wash.

Yours,
Marvin Carlson

P.S. I am also 1st. tenor in our church choir."

* * *

"Helen Alfaque
Price Barrigada
Guam M. I.

Dear Karen,

I am very interested in joining this S. M. Pen Pal Club. I understand you're the president of this organization.

My name is Helen Rudalphia Alfaque. I am fifteen years old and a

sophomore in High School. I have a light brown eyes and brown hair. I have a fair complexion.

I am a Guamanian with a mixed blood of Spanish and Portugese.

This is all I have to say about myself, until I get more information of this club from you. I love to write letters very much and I have two pen pals so far and I hope I get more by joining this organization if I can.

Sincerely yours,
Helen Alfaque"

* * *

"Dear Karen Mack,

May I please join your pen pal club. I am 11 years old and I am in grade 6. My brother is a member. His name is Cam King. If I may join please write me. I am learning Snare Drum.

Yours truly,
Bobby King
Box 724
Estevan, Sask.
Canada"

* * *

"Dear Karen,

I get School Musician every month and I think it is very nice. I read in the magazine about the Pen Pal Club and I would like to join it.

I play alto saxophone in the Pacblet High School Band. Mr. Glenn Beckly is my teacher. He is also a very nice teacher.

Yours truly,
Judy M. Crocker

My address is:
Judy M. Crocker
Box 245
Glendale, So. Car."

I also received a picture from one of our other members Cam King. Here he is:



Next month I am going to start printing the names and addresses of our members so everybody will know everybody else.

(Turn to page 35)

LITTLE GRAGIE NOTE





Meet the Artist JUNE VALLI

As Told to Judy Lee

Three years ago, June Valli was a shy twenty-one year old, working as a bookkeeper for a hosiery firm. Leaving her ledgers to go into show business, she spent two years singing on radio, television and in night clubs, and recently hit the top with her recording of BMI's *Crying in the Chapel*, which sold over a million copies.

Born in the Bronx on June 30, 1930, June is the daughter of an Italian street singer who turned plasterer when he came to this country. June's mother was also a singer, and performed frequently at neighborhood weddings and other local social affairs.

One day in 1951, June was persuaded to sing at a party. One of the guests was so impressed by her ability that he insisted on arranging an audition for her with Arthur Godfrey's *Talent Scouts* show. Much to June's surprise, she walked off with first place honors . . . into a brand new career in show business.

After a five-week engagement on *Stop the Music*, then a featured singing spot at Monte Proser's chic Manhattan night club, *La Vie En Rose*, came June's really big break: a year's stint on the Hit Parade. Soon, the big record companies were bidding for June's services, and she signed with RCA Victor.

Skyrocketed to fame with *Crying in the Chapel*, June is one of the busiest girls in the business. Brown haired and petite, she is married to Howard Miller, Chicago's leading disc jockey, and her favorite occupation is cooking.

Please write all correspondence to me as follows: Judy Lee, c/o The SCHOOL MUSICIAN, 4 East Clinton St., Joliet, Illinois.

Officers Elected For Year By Coontz Organizations

By Dolores Cigler
Teenage Reporter
Coontz Junior High School Band
Bremerton, Washington

Coontz Jr. High School is off to a flying start this new year. Our orchestra has seventy members and the officers are David Hansen, President; Rose Ann Higby, Vice-president; Dolores Cigler, Secretary-treasurer; John Jensen, Sergeant-at-arms; Jean Duemling, Student Council Representative; Ronald Harding, Boys' Club Representative; Patsy Gromly, Librarian; Myra Jo Madden, Librarian.

The orchestra plays several concerts each year plus performing at such school functions as Christmas programs, graduation, and playing for various grade school buildings throughout the school district.

There are forty-five members in the second band. Every year they play at the spring concert. They are also proud boosters of the School Musician. Officers of the second band are: Denny Houston, President; Johnny Edwards, Vice-president; Kathy Strong, Secretary; Paul Dillard, Sergeant-at-arms; Mary Padden, Librarian; Sharon Endell, Librarian.

There are about eight-five members, who play every day fifth period, in first band. During the year the band makes many appearances. They play at all the Pep Assemblies, football and basketball games, and parades. They marched Halloween night at Roosevelt Field in Bremerton, in the Veterans' Day Parade on November fifth and are planning to march in the Navy Day and Armed Forces Day parades. The officers of the band are: Harry Hansen, President; Jim Oraker, Vice-president; Barbara Stadler, Secretary-treasurer; Leonard Seifers, Sergeant-at-arms; JoAnn Adair, Librarian; Margie Schulties, Librarian.

The Boys Glee Club has a membership of ninety-six boys. The officers are: Harold Cloutier, President; Dick Dunn, Vice-president; Dennis Clark, Secretary-treasurer; Bill Iseley, Sergeant-at-arms; Robert Jacobs, Librarian; David Tessitore, Librarian.

This group takes an active part in school programs and also takes part in performing for civic and fraternal functions. The club is divided into select groups of twenty boys each. The boys like this grouping as it gives them a chance to try out and challenge their way into them. These are the groups that attend the away-from-school programs. The accompanists are Roger McIntosh and Gary Gius.



At the tender age of 10 months, these girls were hanging from a trapeze. By the time they were 5 they were also harmonizing on the trumpet. Gayle and June Merritt of Phoenix, Arizona take great delight in their unusual hobby of music-up-side-down. By the way, both want to be flyers.

Plainfield Band Has Fun Collecting Trophies

By Alice Adams
Teenage Reporter
Plainfield High School
Plainfield, Illinois

At the Illinois State Normal University, October 1954, the Plainfield Marching Band marched in the big parade and competed in the contest at the McCormick Field. This is the third year that they competed at the Homecoming at Normal, Illinois. Each year that they have competed they brought first prize. The other two years they were entered in Class C, but this year

(Turn to page 46)

Cobre Consolidated High School Band News

By Olivia Acosta
Teenage Reporter
Hurley, New Mexico

Our newly organized club, "The Modern Music Masters Club," gave a Christmas party for the Band and Chorus on December 16th. We have 25 members and 40 Chorus members,

(Turn to page 49)

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TRI-M RECEIVES ADDED RECOGNITION

Preceding the joint installation of 98 Tri-M members at the recently-held Mid West National Band Clinic in Chicago, Forrest L. McAllister, editor and publisher of this magazine, expressed his admiration for and faith in the future of the Modern Music Masters Society when he said: "We promised to back the society to the limit. We have been happy to do so because the Tri-M has lived up to its name. It is an action group. We are not interested in complacency.

"Young people here have an opportunity of going a step further than just playing with a band or orchestra or singing with a choral group. They can take an active part in a dynamic national organization. Five years from now I expect to find the Modern Music Masters an even greater organization for the musical youth of America." John Kendel, vice president, American Music Conference, and Howard Lyons, vice president, Lyons Band Instrument Company, expressed similar complimentary views.

TRI-M STAGES ACTION-FORUM

"How the M.M.M. is proving a valuable addition to the music educator's program," was the subject considered by a panel of eight Tri-M sponsors and advisory council members at the Clinic, ably moderated by Exec. Sec'y Frances M. Harley. Living up to its name, "action," here are some of the 2-min. sub topics: Recognizes personal achievement, Encourages solo and ensemble performance, Helps in rural areas, Promotes better school and community relations, Helps the school administrator, Boon to large schools, and Builds better musical organizations.

LOOK FOR US

On Saturday, February 5, the Modern Music Masters will present a fifty minute program at the Illinois State Music Clinic at the University of Illinois. The initiation ceremony will be conducted by members of Chapter No. 114 of Champaign High School, Champaign (Verollton Shaul, faculty sponsor). They will initiate a number of their own members.

At the North Central Division of the Music Educators National Conference which will be held in Cleveland,

Ohio, on March 5-9, the Tri-M will have a display booth. All Tri-M members and interested music educators are invited to drop in for a visit with our executive secretary.

WELCOME TO OUR 3-M FAMILY

This month we welcome eight new chapters, two of them Junior chapters. The national office has issued Junior Charters to: Paul Laurence Dunbar Junior H.S., Little Rock, Ark., (Mrs. Harriet A. Callaway, sponsor, and Frederick Ransom and Jerry Elliott, co-sponsors); and Country Estates Elementary School, Midwest City, Oklahoma, (Theresa Strain, sponsor, and Chalmer Langston and William Austin, co-sponsors).

Senior Charters have been issued to: Nelson H.S., Nelson, Nebraska, Allen

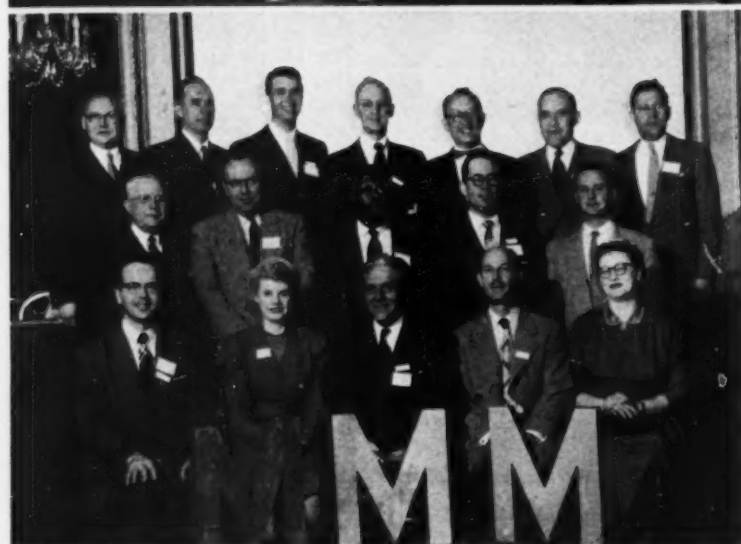
D. Hartley, sponsor; R-II School of Linn County, Bucklin, Missouri, Theodore A. Clark, sponsor; Wood River H.S., Wood River, Nebraska, E. Darrell Hart, sponsor, and Ella E. Hahleweg, co-sponsor; Matawan H.S., Matawan, New Jersey, Joseph R. Sugar, sponsor, and Walter R. Fleet, co-sponsor; La Pryor H.S., La Pryor, Texas, Frank Waggoner, sponsor; and Paul Laurence Dunbar Senior H.S., Little Rock, Ark., Mrs. Harriet A. Callaway, sponsor, and Frederick Ransom and Jerry Elliott, co-sponsors.

3-M TOP-NOTCHERS

We are nominating two fine 3-M members to the TOP-NOTCHER'S list this time because of their excellent records of service to their schools and communities, Penny Williams of Mt. Ayr H.S., Chapter No. 26 (Mt. Ayr, Ind.) and Seth Moore of Cody H.S., Chapter No. 41 (Cody, Wyo.).

According to Donna Lindahl, president, and Sharell Schulz, secretary of the Mt. Ayr chapter, Penny has been active in the local 3-M society ever since its organization. She has played the clarinet in the band for more than

(Turn to page 49)



(Top) These 98 apprentices were very excited as they awaited their call for initiation at the Mid-West National Band Clinic in Chicago. (Bottom) Some of the chapter sponsors, advisory council members, and national officers who took part in the ceremonies.

THE 1954 ASBDA CONVENTION REPORT

By Arthur H. Brandenburg
Elizabeth, New Jersey

Outstanding band directors from nearly every state converged towards the campus of the University of Illinois and Urbana, early Tuesday evening December 14th, to be ready for the opening session of the Second Annual American School Band Directors Association meeting next morning at 9:00 a.m. in the Urbana Lincoln Hotel. It was heartening to the officers and planners of this convention to see so many sincere and devoted leaders in the school band field come early to renew old friendships, make new ones, and give the new organization a tremendous "send off".

No finer host could have been picked than the University of Illinois' Band Department, now headed by Professor Mark Hindsley, and his superb staff, with the added encouragement of Professor Emeritus, Dr. Austin A. Harding, former band director there for so many years. No opportunity was lost by university, city or hotel personnel in making this a most cordial and profitable meeting.

Wednesday morning, December 15th, on the stroke of nine, President Dale Harris opened up the first session facing a room full of band leaders, all members of this new association including many charter members of the Cedar Rapids Convention in 1953, and new representatives from nearly every state. Dr. Lloyd Morley, President of the University of Illinois gave the group a heartwarming and encouraging welcome which spirit was reflected by all guest speakers throughout the two days of meetings. Reports of the Executive Committee and Officers, Membership Committee Chairman and Teacher Recruitment Chairman were given. The chair appointed a committee for the 1955 convention.

The present Membership Committee was re-elected so it could complete its roster of members from every state. A Nominating Committee was elected to report back at Thursday's business meeting.

The first forum discussion dealt with adjudication standards for concert and marching band events. With the genial moderator Earl O. Arsers. Director from Alamo Heights High School, San Antonio, Texas; Mark H. Hindsley,

Conductor of University of Illinois Band, Glenn C. Bainum, formerly of Northwestern University Bands, and Ed A. Kehn, Director of High School Band at Boulder, Colorado, answered questions from the floor in rapid fire succession, but with courage and wisdom that bespoke of their long experience in judging school bands. This was one item all band leaders were vitally concerned with and many suggestions were made for improving future ad-

judication set-ups.

Immediately after a luncheon a real musical treat ensued. The University of Illinois Percussion Ensemble under conductorship of Paul Price of the Illinois faculty, presented a very enjoyable and enlightening recital. No one left this meeting feeling that the percussion needs to be the "forgotten" section of school bands. The enthusiasm for the intricacies of the score (Turn to page 58)

A Message From The President

"In retrospect, the 1954 Convention of the American School Band Directors Association was an unqualified success. Attendance was more than double that of the first convention and among the delegates was evident an air of confidence and a quiet, but very evident pride in their new Association.

"The reaction to the program by the men attending the convention was enthusiastic and perhaps is exemplified by a man who had driven continuously from a long distance and consequently had not been to bed for thirty hours or more. He had planned to catch some sleep during the first day of the convention but as he put it, "After seeing how things are going, I can't afford to miss any of this program. The sleep will have to wait until after tonight's concert!" Convincing proof of the men's sustained interest in the convention was the uniformly fine attendance at all sessions—forums, clinics and concerts. Dr. Goldman remarked that he had never attended a convention where all the sessions were so well attended and where the sessions started so promptly—a high tribute to the quality of personnel of the A.S.B.D.A. membership present. Dr. Harding and Mr. Bainum also commented favorably on that important phase of the meetings as did many of the delegates.

"The two forum discussions were important in that the groundwork was laid for the establishment of standing committees to work on a long term, year round basis in those respective fields. As a result of this study and research a very significant contribution can and will be made to the profession. Both forums were in competent hands. Pat Arsers of San Antonio, Texas was moderator of the Adjudication panel and John Farinacci of Cleveland Heights, Ohio, was moderator of the Band Music and Course of Study panel.

"While a more detailed report of the convention will be found elsewhere on these pages, I would be remiss if I failed to speak for the membership at large in expressing our deep appreciation and thanks to every person and organization appearing on the convention program. The contribution of these individuals and groups assured the success of the convention and served to make the 1954 convention a memorable occasion to all of us.

"To the University of Illinois, its President, Dr. Lloyd Morley, Prof. Mark H. Hindsley and his efficient and cooperative staff we also extend our thanks for being in every way, perfect hosts at the 1954 Convention of the American School Band Directors' Association.

Sincerely,

Dale C. Harris
ASBDA
President

A PICTORIAL REVIEW OF THE

19



1. Registration was heavy and prompt when progressive band directors from coast to coast registered for the second Annual ASBDA Convention.



2. President Dale Harris of Pontiac, Michigan called the meeting to order. Professor Mark Hindsley, (I) Director of the University of Illinois Band and host was then introduced.

3. Dr. Lloyd Morey, President of the University of Illinois gave an inspiring address. Dr. Morey stressed the importance of retention of motivation through organization.

4. Every session was 100% attended. Never was there a group of more dedicated men than those who attended the two day sessions of the 3rd Annual ASBDA Convention.



5. Mr. Paul Price gave an enlightening demonstration of percussion techniques as he conducted his now famous University of Illinois Percussion Ensemble. Numbers ranged from grade school to university caliber.

6. Al Gallodoro of ABC, was the featured soloist. His phenomenal technique on the saxophone, B flat and bass clarinets astounded the membership. Mr. Ralph Hermann of ABC was his accompanist.



7. All forums were outstanding. The welcomed forum on "Adjudication Standards for School, Concert and Marching Bands" was conducted by Ed A. Kehn, Glenn Cliffe Bainum, Mark Hindsley, and Pat Arsers, moderator.

8. The state chairmen met in a serious discussion of membership policies. All agreed that ASBDA members should consist of men of deep integrity and aggressiveness.

HE 1954 ASBDA CONVENTION

9. One of the lighter moments at the convention was the Smoker. Al Gallodoro (l) and G. W. Patrick, treasurer, chat informally before helping themselves to a steak sandwich from the cook in the background.



10. Pat Arsers, Vice-President and Emil W. Puffenberger, National Membership Chairman, check the new ASBDA candidates carefully. A large number were voted "in" this year.



11. Dr. Edwin Franko Goldman, an honored guest, made the ASBDA citation presentation to Harry F. Clark, head of the music department at Lakewood, Ohio, as Dale Harris looks on. Mr. Clark is retiring.



12. Dr. Austin A. Harding, Director Emeritus, of the University of Illinois Bands, an honored guest, gave an inspiring address to the members. He said, "This convention is a revelation".



13. The University of Illinois Faculty Woodwind Quintet gave an excellent recital at the banquet. Paul Yoder was his wonderful self as toastmaster for the evening.



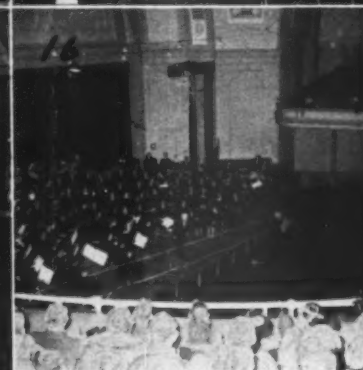
14. One of the most interesting and revealing sessions at the convention was the "Recording or tapes of ASBDA members' contest bands". An exchange system is now being considered.



15. Professor Mark Hindsley, host (standing) was high in his praise as he introduced his assistants and bandmen who worked diligently to make the convention a success.



16. A highlight of the convention was the "Grand Concert" by the University of Illinois Band. Dr. Goldman, Harding, and Ralph Hermann were guest conductors. Al Gallodoro did his famous "Concerto for Doubles".





Jack H. Mahan, Executive Secretary
Phi Beta Mu, 3507 Utah
Dallas 16, Texas

At this writing, each Chapter of Phi Beta Mu has had its annual meeting with the exception of the Alpha Chapter. The meeting of the Alpha Chapter will be held in Dallas, Texas during the TMEA Annual Convention Clinic. The initial meeting will be called at 9:30 p.m., Wednesday night, February 9, in Parlor D. of the Adolphus Hotel. The installation dinner will be held at 5 p.m. Friday, February 11, in the Flexwood Room of Vick's Restaurant, which is located one block east of the Adolphus Hotel on Commerce Street. The reception for the new members will be held at 12:30 p.m. Friday, February 11, in Parlor 2 of the Adolphus Hotel. All Phi Beta Mu Members are cordially invited to attend.

A rather interesting observation was made during the rehearsal for the recent Cotton Bowl pre-game show. There were 5 high school bands chosen because of their outstanding ability for this event. The directors for each of the bands, as well as the guest field director, were all members of Phi Beta Mu. They were:

Jess Pettey, guest conductor, Texarkana, Texas

Tyler High School Band, P. C. Martinez, Director

Longview High School Band, Ellis P. Wood, Director

Carthage High School Band, C. J. Lambrecht, Director

Henderson High School Band, L. H.

Buckner, Director
Gladewater High School Band, Bill Briggs, Director

The newly elected officers for the Gamma Chapter are Carroll Copeland, Wayne, Ind., V. President; Claude Smith, Evansville, Ind., Sec.-Treasurer. The newly initiated members were: Aden K. Long, Frankfort; Lawrence Johnston, Evansville; William D. Kleyla, Indianapolis.

To date, there has been a rather unsatisfactory response to the "Share-with-your-brother" project on marching. The dead line for this is very close at hand. Your immediate attention is solicited in order for this, our first National project, to be successful.

Special ABA Concert At Elkhart, Ind. Feb. 19

Students and Directors within a radius of some 100 miles of Elkhart, Indiana will have the rare treat of hearing the internationally famous University of Michigan Symphonic Band in a formal concert under the direction of the beloved Dr. William D. Revelli and 17 of Americas greatest Conductors. The concert will be given on the evening of Saturday February 19th in the new million dollar North Side Junior High School Gymnasium, the worlds largest which seats 8500 people. There will be excellent seats for all school bands who wish to hear this great band.

A special price has been arranged for students by the local committee. Student price will be 50¢. Adult tickets are \$1.00.

Great Names to Conduct

Autograph collectors will be in a musical paradise that night. Here are some of Americas greatest Conductors who will share the baton with Dr. Revelli: Dr. Edwin Franko Goldman, Dean of all Band Directors; Henry Fillmore, loved by 3,000,000 school bandmen; Karl King, the greatest Circus Band Director that the country has ever known, Lt. Col. Wm. Santelman, director of the US Marine Band; Commander Charles Brendler, director US Navy Band; Col. George Howard, Director US Air Force Band; Major Hugh Curry, Director US Army Band; Major Francis Resta, Director West Point Band; Dr. A. A. Harding, Dean of all College Band Directors; Harold Bachman; Glenn Cliffe Baim; Raymond F. Dvorak; James Harper, Arthur Williams, and the ever lovable Paul Yoder.

Seated in the audience that night, but not conducting will be over 100 additional great names in the band world. Never in the history of the Elkhart, Indiana area has there ever been such a gathering of America's greatest band directors. It is a once in a life time chance for students and directors to meet these great men face to face.

Directors who are interested in securing tickets for their bands should write or call the Chamber of Commerce, Music Service Committee, Box 424, Elkhart, Indiana as soon as possible. Two free adult tickets will be given for every ten student tickets purchased. This will take care of private car and bus drivers.

Order your tickets early and be certain of a good seat.

Enid's Tri-State Festival Plans Near Completion

Word has been received from Milburn E. Carey, Festival Manager of the famous Tri-State Music Festival of Enid, Oklahoma, that final plans for this years programs are nearing completion. (Turn to page 62)



The University of Michigan Band under the direction of Dr. William D. Revelli, ABA past president, will present the "Grand Concert" at the ABA Convention on the evening of February 19th, at Elkhart Indiana. All bands and their directors from a radius of some 100 miles are invited to attend at special prices.

SCENES FROM MID-WEST NATIONAL BAND CLINIC

The success of the 8th Annual Mid-West National Band Clinic held at the Hotel Sherman in Chicago December 15 through 18 has already been recorded in our January magazine. Pictures of this greater-than-ever musical event were not available in time to accompany the story, so a few are presented now to give a pictorial review of this momentous four-day convention. For those who were fortunate enough to attend from 40 states and Canada, the pictures will serve to enhance the memories that linger on;

for those unable to attend, a small part of the magnitude of the annual Mid-West Band Clinics is shown and may serve as an incentive for attendance in 1955.

For the opening session, the United States Air Force Band of Bolling Field, Washington, D. C., conducted by Colonel George S. Howard, amazed and delighted the overflow audience in the Grand Ballroom of the Sherman Hotel. The really wonderful Cass Technical High School of Detroit, Michigan, directed by Harry Begian,

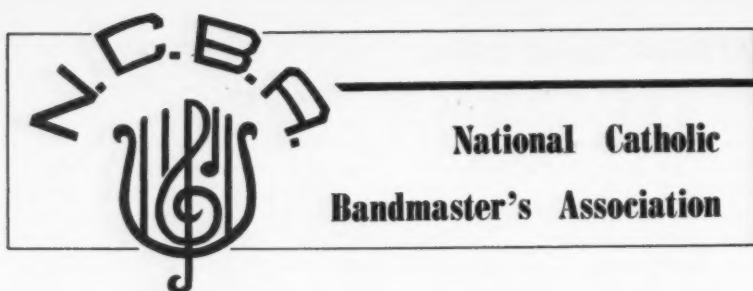
next drew a record crowd. They were followed in sequence by the North Chicago, Illinois, Grade School Band under Frank Laurie; the Greensboro Senior High School Band of North Carolina, under Herbert Hazelman; the Davenport, Iowa, High School Band under F. E. Mortiboy; the VanderCook College Band of Chicago, under Richard Brittain; the Kiel, Wisconsin, Municipal Band directed by Edgar P. Thiessen; and the band of the Royal Canadian Air Force Training Command, Flying Officer C. O. Hunt, Bandmaster. All of these bands were

(Turn to page 58)



(Upper L) The United States Air Force Band of Washington, D. C., probably the world's most travelled musical organization, "took the place by storm" in the opening session of the 8th Annual Mid-West National Band Clinic in the Grand Ballroom of the Sherman Hotel in Chicago on Wednesday evening, December 15. Colonel George S. Howard is the distinguished conductor of this sensational band fittingly called a "Symphony in the Sky". (Upper R) The "highlight" of the clinic was the sensational style show of band uniforms supervised by George Myers. Companies participating in the brilliant display were: The Craddock Uniforms, Kansas City, Mo.; De Moulin Bros. & Co., Greenville, Ill.; Fruhauf Southwest Uniform Co., Wichita, Kansas; and Stanbury & Co., Kansas City, Mo. (Lower L) The inimitable Sigurd Rascher of Shushan, New York, in a Saxophone Clinic in the Louis XVI Room on Friday afternoon, December 17. Mr. Rascher also appeared as guest soloist with the Davenport High School Band, and as a surprise encore, played a duet with his tiny daughter, Karen. (Lower R) A scene from the Grand Finale

Banquet attended by approximately 800 guests. Standing (from left to right) are the hosts of the lavish pre-Christmas dinner: Roscoe Davis of DeMoulin Bros. & Co.; Bud Craddock of Craddock Uniforms; Lou Fruhauf of Fruhauf Southwest Uniform Co.; and William Stanbury of Stanbury & Co. George Myers of the Portage Senior High School of Gary, Indiana, who planned and directed the Uniform Style Show is next, Dean and Mrs. H. E. Nutt, of Vandercook College, Mr. and Mrs. Howard Lyons of the Lyons Band Instrument Co., Dr. Raymond F. Dvorak, Master of Ceremonies, Dr. Edwin Franko Goldman, Banquet Speaker, Lee W. Petersen, Executive Secretary, and Mrs. Petersen, Colonel George S. Howard, USAF Band, C. O. Hunt, RCAF Band, Edgar P. Thiessen, Kiel Municipal Band, F. E. Mortiboy, Davenport H. S. Band, Richard Brittain, Vandercook Band, Willie Berg of the Humes & Berg Co. who furnished the band risers, Miss Bessie Barnes, Pianist, and Miss Beulah Zander, Illinois State Supervisor of Music.



By Robert O'Brien
President, NCBA

St. John's University
Collegeville, Minnesota

EXECUTIVE BOARD MEETS IN CHICAGO SESSION

Executive Board meetings were held recently in Chicago. At the meetings various problems were discussed concerning our 1955 convention, Summer camp, Pension and Insurance Plan, new music commissions, etc. After discussions of some length the meetings were adjourned to be resumed at an early date on the campus of the University of Notre Dame.

INSURANCE AND PENSION

Mr. Eckert, the NCBA Pension Consultant, will soon send a letter to all members urging them to adopt our plan. Although many of our members have sent in completed forms more are needed. It is important that we have more participating members to make our plan effective. As it is now set up, we invite and urge all those interested to compare this plan with any existing plan. We have every confidence in the plan and the NCBA is certain that our pension and insurance progress is superior to existing contracts of this sort. NCBA members are asked to join now and bring the other faculty members of their respective schools with them. Procrastination may result, as in some cases, of inferior plans being adopted by your school. Once an institution has become obligated in this manner it is difficult to reverse administrative policy. Remember—the personal and financial value of the NCBA Pension and Insurance Plan cannot be equaled. Every member should invite his administrators to investigate the possibilities for every faculty member and school.

NCBA MARCH

Several scores have been studied by various members of the Executive Board. One number has been indicated in preference over the several excellent scores submitted by Mr. William Sandberg, President of Educational Music Service, Inc. The chosen num-

ber is being slightly rescored and promises to be the outstanding new march of 1955. The release date of the NCBA March will be sent to all NCBA members in advance of publication date. The march should be on the market by late Spring.

COMMITTEE REPORTS

A departure from the usual committee report at the annual business meeting will take place this year. In order for our entire membership, active, associate, and commercial, to receive full value of one year of research and work each committee has been scheduled as a clinic or lecture at the 1955 convention. These sessions will be part of the program proper and will be conducted in a manner preferred by the committee chairman. It is felt that with planned reports, including membership forums at the end of each presentation, the work of the committee will invite more membership participation and be of more permanent nature.

FORREST McALLISTER TO APPEAR AS 1955 CONVENTION HEADLINER

The NCBA is proud to announce that a featured guest at the 1955 convention will be Forrest McAllister, Editor and Publisher of the School Musician. His topic will be "The Techniques of Publicity for the School Band." In addition to Mr. McAllister, several other outstanding men have been contacted and arrangements are being concluded to insure their place on our program.

PROMINENT RECITALISTS TO PRESENT PROGRAM ON CONVENTION SCHEDULE

At the present writing arrangements are almost completed for two professional instrumentalists to appear as clinicians before the NCBA membership. In addition to these men the outstanding Catholic Band of 1955 will represent the NCBA membership at the conference. The recipient of this honor will be announced very shortly. The band selected as the Outstanding Catholic Band of 1954 was the Catholic Central High School Band of Detroit, Michigan, under the direction of Mr. William Watts.

MARCHING BAND COMMITTEE

An early reply to the marching band show questionnaires is requested by chairman Mr. Bennett. The committee would like each member to report show themes, formations, and music used during the past season. A mimeographed booklet will be prepared to share these ideas with all members. The booklet will share an important part of the clinic as prepared by chairman John Bennett. With yearly supplements this should be a valued reference to all NCBA members.

As a part of this clinic the loan of football band films is requested for showing at the 1955 convention. Please inform Mr. Bennett if your school has film available and of what size. The NCBA will refund postage and insurance costs from and to your school. Send this information to Mr. John C. Bennett, 4830 Willys Parkway, Toledo, Ohio.

CONVENTION—SUMMER CAMP DATES

National Coordinator, Dr. Eugene Leahy, is awaiting word from the University of Notre Dame Executive Offices concerning final information as to convention dates.

Brother Roy Nash, C.S.C., Chairman of the Summer Camp Committee, will set the date and location of the NCBA Summer Camp as soon as convention dates have been finally determined. It is hoped that the Summer Camp will precede the convention. At this date Brother Roy is hopeful that the NCBA may repeat the camp this year on the campus of the University of Notre Dame.

MEMBERSHIP

Mr. Howard Hornung, Chairman of the Membership Committee, reports that every Catholic School in the United States is being contacted and invited to participate in the NCBA program for better Catholic Bands, Bandsmen, and Bandmasters.

The National Office urges that all NCBA members assist Mr. Hornung in this tremendous job by contacting neighboring schools and bandmasters for the continued growth of the association.

Rose Bowl Bands Thrill 3,000,000 TV Fans

New Year's Day, 1955 will go down in history as one of the greatest days of Half-time Football Shows ever seen in this country. The place . . . the Rose Bowl. The event . . . Ohio State vs Southern Cal. . . The time . . . the half. . .

The precision-perfect Ohio State Band took the field first. With high
(Turn to page 58)

American Bandmasters Association Program Announced For Elkhart, Indiana

Elkhart, Indiana, the hosts of the 1955 American Bandmasters Association Convention has announced the four day program as follows:

Schedule of Events

WEDNESDAY, FEBRUARY 16

- 1:00 pm—Registration, Hotel Elkhart
- 3:00 pm—Membership Committee Meeting (Officers, Board of Directors, and Past-Presidents)
- 6:30 pm—Buffet Supper and Mixer; Empire Room, Hotel Elkhart, Guests of the Musical Instrument Manufacturers Of Elkhart

THURSDAY, FEBRUARY 17

- 8:00 am—Bus leaves—Shopping and Luncheon in Chicago, guests of Mrs. Paul Yoder
- 9:00 am—Committee Meetings, as arranged by the chairmen concerned.
- 10:00 am—Business Session, Empire Room, Elkhart Hotel
Welcome by Mr. E. L. Danielson, Mayor, Elkhart, Ind.
Response by Dr. Edwin Franko Goldman
Presidents Address, Commander Charles Brendler
Report of the Secretary-Treasurer
Nomination and Election of Associate Members
Committee Reports and Discussions
- 11:30 am—Rehearsal, High School Band, High School Auditorium
- 1:30 pm—Business Session
Report of Membership Committee
Election of Active Members, Nominated in 1954
Nomination of Active Members for vote, 1956 Convention
New Business
- 7:30 pm—Rehearsal, Elkhart High School Band (High School Auditorium)
- 7:30 pm—Rehearsal, Elkhart Municipal Band (Municipal Band Room)

FRIDAY, FEBRUARY 18

- 9:00 am—Committee Meetings, as arranged by the Chairmen
- 10:00 am—Business Meeting
Committee Reports
Nomination of New Members (continued)
New Business
- 11:30 am—Rehearsal, Elkhart High School Band (High School Auditorium)
- 12:30 pm—Concert, Elkhart High School Band (High School Auditorium)
- 1:30 pm—Concert, Elkhart High School Band (High School Auditorium)
(It is suggested that A. B. A. members and their families attend the second of these two concerts)

- 3:30 pm—Business Session
- 6:00 pm—Annual Banquet, Athenaeum Room, Hotel Elkhart
- 8:30 pm—Concert, Elkhart Municipal Band, Athenaeum Room, Hotel Elkhart

SATURDAY, FEBRUARY 19

- 9:30 am—Meeting of Associate Members
- 9:30 am—Business Session
Election of Officers
Unfinished Business
Adjournment
- 1:00 pm—Rehearsal, University of Michigan Concert Band, Elkhart Gymnasium
- 3:00 pm—Tea for the Ladies, Guests of the Ladies Committee of the Musical Instrument Manufacturers of Elkhart
- 8:00 pm—Concert, University of Michigan Concert Band, Elkhart Gymnasium

BOSTON SYMPHONIC BAND ORGANIZED

Revelli To Be First Recording Conductor

Special to THE SCHOOL MUSICIAN . . . It is with great pleasure that The SM announces the formation of the dynamic new **BOSTON SYMPHONIC BAND**. Consisting of some sixty pieces of which the nucleus of the woodwind, brass, and percussion sections will be made up of the Boston Symphony Orchestra, this band will be the greatest of its kind in the nation.

The purpose of this welcomed band is "to record and concertize the finest band music in its greatest and authoritative form," says William Sandberg, the Manager of the new organization. "Every band director, student, and lover of band music will want to have a copy of every album as it becomes available," says Forrest L. McAllister, Director of Public Relations for the band. "We have the finest musicians in America in this new band," says Rosario Mazzeo, Personnel Manager of the symphonic group.

Dr. William Revelli First Conductor

The band takes pride in announcing that Dr. William D. Revelli, Director of the internationally famous University of Michigan Band will be the first Recording Director. The first recording dates have been set for February 28 and March 1, according to James Stagliano, President of Boston Records who will make and distribute the records nationally. Dr. Revelli will take the podium at the Boston Sym-

phony Hall where the finest recording equipment in the world, together with exceptional acoustics, will record 40 full minutes of wonderful band music. The 12 inch LP record will be made as a concert so that the band lover may enjoy a full and varied concert, or school and college band directors may listen to difficult passages over and over.

The first record should be available for national distribution on or about April 1st. The price will be about \$5.00. Other albums will follow.

No Permanent Conductor

The Boston Symphonic Band will not have a permanent conductor. It will be the policy to select the finest College, School, and Professional Directors in America to conduct the various albums.

Advisory Board to Be Announced

So that the finest band music may be selected for future recordings, an Advisory Board is to be announced soon. The board will be made up of members from the following national organizations:

<i>American School Band Directors Association</i>	3
<i>College Band Directors National Association</i>	2
<i>National Catholic Bandmaster's Association</i>	2
<i>American Bandmaster's Association</i>	2

Progress of this wonderful new professional Symphonic Band will be reported in future issues of **THE SCHOOL MUSICIAN**.

AT OHIO STATE



CHARLES SPOHN, Instructor in Percussion at Ohio State and performer with Columbus Little Symphony



JACK O. EVANS, conductor of Ohio State University band and one of the country's top band directors

GRETSCH DRUMS CALLED "FINEST"

"Chuck" Spohn, percussion instructor of Ohio State University band, says "You can really appreciate that 'Great Gretsch Sound' when you hear our drum section in action. And the drums look as fine as they sound!" Check your present drums against these satisfaction-assuring Gretsch drum features.

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- ✓ Exciting drum tone (that "Great Gretsch Sound".)
- ✓ Spectacular appearance to "dress up" your marching band.



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Write for **FREE** new Gretsch Drum Catalog to

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60 Broadway, Brooklyn 11, N. Y.



The Percussion Clinic

By Dr. John Paul Jones

Send all questions direct to Dr. John Paul Jones, Conservatory of Music, 1508 Third Ave., Albany, Ga.

Continuing from last month, this is the time of year when you must be quite interested in solos and ensemble material especially if your group is planning on district and state competition. So, may I carry on from last month by bringing to your attention some additional material.

The following material is published by the Band Shed, Itta Bena, Mississippi and may I add you will do well to get their entire listing of drum material. The first is a solo for snare drum—*Drummin' Dot*—not too difficult yet plenty interesting for the advanced drummer.

In addition to the above your drum ensemble might be interested in *Jones, Jones, Jones* and *Smith* (no relation) a clever drum number full of novel and humorous spots—suitable to the concert program. Makes a swell relief for the band on the program. *Rat, Tat, Tat, Zing, Boom* is a rather easy drum ensemble for the less experienced group and can well be used for contest work. The third ensemble is *Rambling Rebels* for snare drums, cymbals and bass drum. This is an easy ensemble in six-eight which may well be used on parade as well as contest or concert. The three above ensembles sell for one dollar each.

One final novelty number is *Shiek's Jam Pot* written for oboe and tomtoms. This, of course is not for contest work but would be quite novel on a concert program or a program for civic groups, P. T. A. etc. Instructions are given for substituting saxophone, flute and clarinet for the oboe. Additional wierd effect combinations are also given. There is an optional bass drum part. You could have a barrel of fun with this number in oriental costume.

Selecting a contest solo or one for concert use is definitely not the most serious part of its presentation although a suitable choice is most necessary. The real seriousness comes in mastering the mechanics necessary to do a good and convincing job of playing. A friend of mine and a member of NARD recently told me of his experience in working with the percussion in a state band clinic. He had spent many long hours in mapping out a percussion program—taking each

step carefully day by day and according to the material outlined any drummer could have come away from the clinic with a storehouse of information. It never got that far.

From the first it was very evident to my friend that the proposed schedule of material could not be used. Why? Because the young drummers, with one or two exceptions, were not ready for any kind of training beyond the very elementary stages. So this fine drummer simply started at the beginning and painstakingly went through the first steps, starting with "how to hold the sticks".

Now this is not a healthy state of affairs for percussion and does not come from lack of instruments for each

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Directors and students alike will want to have their own personal copy of this new drum record. It will make better drum sections and soloists.

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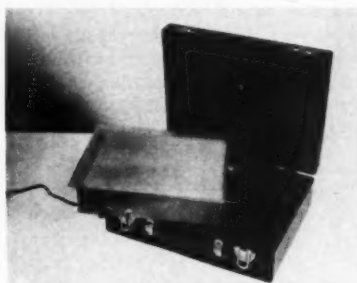
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drummer had his instrument. It does not come from lack of material for the material can be found right in the band's music. Band directors are more and more learning about drums and how to play them. The general conclusion is that young drummers are not putting in enough practice time. Let me tell you that just being able to play loud on parade and football maneuvers is no guarantee of real drumming ability—usually, quite the opposite.

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No solo or band part will ever sound finished and well presented if it

is played in a sloppy and unpracticed manner. So, if you expect to really be a drummer then master the mechanics required to be one. In other words—if you are going to be a cowboy you've got to ride. So long.



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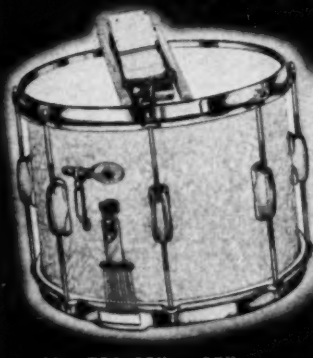
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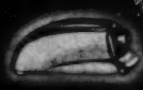
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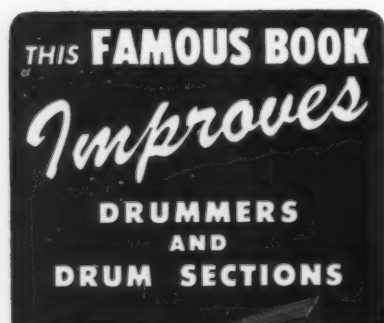
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(Continued from page 17)

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Del.	14%	3%
Fla.	26%	23%
Ga.	5%	18%
Idaho	4%	14%
Ill.	5%	5%
Ind.	7%	7%
Iowa	1/2%	6%
Kans.	5%	11%
Ky.	1/2%	6%
La.	9%	18%
Maine	1/2%	1/2%
Md.	9%	13%
Mass.	5%	3%
Mich.	10%	1%
Minn.	4%	1%
Miss.	1%	1%
Mo.	4%	7%
Mont.	6%	12%
Neb.	3%	5%
Nev.	33%	17%
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Texas	9%	13%
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Wis.	4%	1/2%
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By B. H. Walker

Send all questions direct to B. H. Walker,
Director of Music, Gaffney High School,
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Greetings Brass Soloists! Here it is February and time to begin putting the finishing touches to that solo for the district competition festival. Maybe you would like to listen in on the interpretation of a trombone (baritone or cornet) solo which I am teaching to my trombone soloist of the Gaffney High School Band to play in the District and State Festival. It is an old favorite written by Clay Smith. It was and still is very popular with both soloists and audiences everywhere. It is popular because it has a pleasing melodic form, strong flow of rhythm, brilliant technique and much style and expression. It is equally effective as solo or duet.

SOLO "THE CASCADES"

The first section of about eight measures marked "Andante Moderato" cantabile should be played as it says, moderately slow with a smoothly con-

nected flow in the style of a legato song. Use lip slurs or natural slurs whenever contrary motion of intervals occur, that is, when note goes up and slide goes down, or vice versa. Where it is inconvenient to use natural slurs or lip slurs, use legato tonguing by tonguing with soft "da" stroke of tongue as the breath continues its flow without stopping at each comma. Insert commas as follows: after the first two pickup notes and the following three measures, then after the next measure of short cadenza of 21 notes, then after next 14 notes, again after the next 14 notes which end the first hold of the cadenza. Begin the *Andante* softly and observe the swell and diminish. The fourth complete measure (short cadenza) should begin slowly

and grow faster little by little until the last three notes are reached. These three notes would sound better played as three holds, each sustained for two counts and played legato. The following three measures should swell and diminish, growing gradually faster with slight rubato style.

The *long cadenza* at the end of the *andante moderato* would be more effective if played as follows: play first twelve notes after word cadenza slowly and moderately loud sustaining the sixth and twelfth notes beyond their written value for about two counts each; then play the next twelve notes exactly the same except very softly, as an echo, sustaining the 6th and 12th notes as before; then start slowly and softly and play the following passages gradually faster and louder, little by little until the 16th note before *allegro* is reached. This triplet note marked

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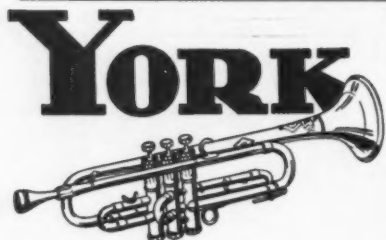
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with "3" over it and a short 16th note bar across the stem should be played as a whole, disregarding the 16th note triplet marking and substituting a whole sign above the note and sustaining it for about 3 counts. Mark out the third written hold sign before allegro and disregard it since you have inserted this hold three notes later. Play the next seven 16th note triplets gradually louder until the next to last hold of section is reached. Sustain it for about four counts, then play next five eighth notes legato and sustain last hold for three counts, and follow it with broad eighth note. Be sure to triple tongue the triplet figures of



correctly as ta ta ka—ta ta and not as ta ta ta—da ta nor as ta ta ta—ta ta as in single tonguing.

The *Allegro marked Tempo di Polka* should be played in a brilliant, detached manner with careful attention to style and expression and with the use of a little rubato or changes in tempo in each phrase. The breath marks for phrases should be marked as follows: after pickup note and the following three measures plus three notes, then again after next pickup note and three measures plus six notes, then again after pickup note and three measures plus two notes, and again after the next pickup note and four measures which ends the first section of polka. Begin each phrase at a moderate tempo with moderate volume, and make gradual increase in speed and loudness as marked. Be sure to retard and broaden out the last three notes of the first and third phrases of this section.

The second section of polka at change of key should be softer, more subdued, with steady, even tempo and a little slower throughout the section. Practice this section slowly at first counting four counts to measure in place of two as written and give each eighth note one count. After a steady, even flow of rhythm and technique are acquired "in 4", increase the tempo to two counts per measure as written. Play the next eight measures at the next change of key in the same manner as the first polka section with a retard at the fourth measure.

The next section in key of Eb major
(Turn to page 62)



By David Kaplan

Solo Interpretation

The projection of a solo piece can be an exciting and interesting adventure for both the performer and listener. If the music is well chosen for the student, challenging but in keeping with the ability level, a good performance may be expected. After the solo has been selected what steps should be taken in the practicing? These will now be discussed.

It seems best to first obtain an overall glimpse of the music. The style should be considered. Perhaps the music is Classic, Romantic, or Contemporary. It may be a French solo or one of the Italian school. Now, another type of overall look may be given. Here, consider the technical spots, the tricky fingerings. Closely examine the cantabile, melodic sections. There is a school of thought that seems to place interpretation and phrasing at the bottom of the heap with tone, intonation, and technique, among others at the top. It is my feeling that in the study of music the various ingredients that go into a piece may not be separated: we should NOT teach technique then go back and teach

phrasing. All of the factors must be treated together, somewhat. For the finer points, of course, later study will suffice.

With a sort of general view having been taken, the student should play over the solo, getting a picture of the whole. We are thus proceeding from the whole or general to the specific, a sound educational maxim. After viewing the whole the student will proceed to isolate specific parts.

(1) One part of the practicing must be concerned with learning the notes. This is a means to an end and not the end in itself. Remember, it is the whole solo that we are concerned with not merely the fast finger or tonguing passages. Thus, the technique must not stand out like a sore thumb but must fit musically into the interpretation.

(2) With the notes better organized the music should be searched for dynamic markings. If the solo is to have any meaning, if it is to make sense, you must understand the use of the various dynamic markings. They must be ingrained in your thinking as the notes under your fingers. Tempos, ritards, accelerations, rubatos, etc., all must be carefully worked out—yes, practiced as much or more than technical passages!

(3) A major fault among our young people is that they do not play expressively; the melodic, singing style that shows a certain understanding and feeling for the music seems to be lacking. There is in our country today a certain school of playing that criticizes over-expressiveness. This school seems to advocate "straight" playing with a minimum of phrasing, "just play the stuff", and a concentration on technique. I have always found this style cold and horribly uninteresting. Too many of our students concentrate on technique to the virtual obliteration of any thing else. Sure, technique is important and should be developed. But so is interpretation, tone, and other factors. The student should be guided to learn the melodic line of the music he plays. By simple analysis the director can show the stu-

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dent the general direction the melody takes.

(4) Perhaps no factor in playing is more abused than the breath. The taking of indiscriminate breaths accounts for much of the poor phrasing we encounter among students. The student shortens the quarter or eighth in a do-or-die effort to get the breath. The rule should be **LONG NOTE-SHORT BREATH** not the other way around. Phrase endings need not be abrupt; they spoil the music. Teacher and pupil should carefully screen the music to determine proper places for breaths. The phrase will dictate the breath. Students often take breaths after a pick-up note instead of just before it. This is all the more reason why director and pupil should sit down and patiently discuss the phrasing. The breath serves to punctuate the phrase: it does not or should not deter from a clear cut presentation.

In this matter of presenting a solo I have tried to show that such factors as finger technique, tongue, tone, expression, and breathing must be correlated if a sympathetic rendering of the composition is to occur. The soloist does not merely read notes. The composer has indicated on paper as best he can what his desires are. Now, it is up to the soloist to bring meaning and life to the music. It cannot be done with technique alone but with an amalgamation of all factors closely working together.

The December Conventions in Chicago

With the meetings of the Midwest Band Clinic and the College Band Directors Association over it is worthwhile, perhaps, to reflect on a few points. At the Midwest the Cass Technical High School Band of Detroit offered a most artistic concert and displayed a sensitive clarinet section, one full of tone and variety. The Davenport (Iowa) Band also played a fine program.

Ensembles from Muskegon, Michigan demonstrated some of the newer materials. These young students did a commendable job in reading portions of the works. One point to be gained from this particular session was the appalling lack of materials for B \flat clarinet or mixed quartet. Composers seem to have been unattracted to the clarinet quartet. It seems to me that interest and variety in this medium is possible through thoughtful transcriptions and compositions. The clarinet quartet is a valuable educational medium; it is fine training for the students. Let us hope that in the future more works will grace the quartet repertoire.

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The clarinet clinic at Midwest this year was given by Mr. Robert E. Lowry of Morningside College, Sioux City, Iowa. In discussing articulation, Mr. Lowry suggested that the legato tongue be first developed. He offered two strong reasons for his contention: 1) that music takes on more meaning with the legato tongue; 2) that the legato tongue will be the secret to rapid articulation. Mr. Lowry also spoke of the word "attack" and how it is often misunderstood by the student. The word "attack" said Mr. Lowry has always normally stood for something brutal or savage or violent. Knowing the word as used in everyday language, naturally the student obtains a false picture of the desired tonguing process. Complete agreement among clarinet teachers is a rare thing but we must agree that much of Mr. Lowry's talk made good sense. In a question period Mr. Lowry endorsed the Gornston studies stating that he uses them in his work. Later, Mr. Lowry and three teachers gave a first reading to a new David Bennett clarinet quartet with the composer enthusiastically conducting.

Over at the Hilton where the CBDNA held forth, the Eastman Symphonic Ensemble on Saturday presented a splendid reading of new mss. works for band. Good woodwind work marked the band's performance.

On Friday Dr. William T. Gower of Colorado State presented a number of his students in performance. The morning was devoted to woodwind quintet music while in the afternoon, and with the same students, sax quartet music was offered. This was the French type quartet: soprano, alto, tenor, baritone. In today's age woodwind doubling has many advantages; these young students displayed good training. Mr. Gower's Outline of a System for Doubling on Woodwind Instruments in an interesting and thoughtful one.

A highlight of the Chicago trip for me was the clarinet choir at CBDNA. Conducted by Messrs. Gower and McDowell and playing arrangements of Russell Howland, the choir was composed of college students and teachers. Many varieties in voicings and color are possible in the clarinet choir.

Generally this choir used B \flat 's in three parts, altos, bass, and contra bass clarinets. Interesting possibilities await the clarinet choir.

AT CBDNA I met an old friend, Lawrence Intravaia of West Virginia Univ. His Woodwind Workshop, a guide to starting woodwind beginners, looks very interesting and I shall have more to report on it at a later date.

NEW MUSIC REVIEWS

Seascapes—Suite for Four B \flat Clarinets—Leon Karel, Clayton F Summy Co., score and parts \$2.50, 1954.

Good compositions for B \flat quartet are hard to find these days. It is not an easy task to write interestingly for four like instruments. Therefore, composers seem to have shied away from this medium. The problem is one of creating variety and contrast instead of boredom and sameness. There are possibilities for B \flat quartet writing. Contrast and variety may be obtained through key changes, voicings, use of

registers, contrapuntal varied with vertical writing, etc.

Mr. Karel has tried to overcome the obstacles found in the quartet. Riptide is a lively Alla Breve movement (keys of G-F-G for cl). With dynamic changes, variance in articulations, the movement has interest and vitality. The technique is not difficult. Groundswell is a slow $\frac{3}{4}$ in four sharps. Whereas the first movement used "c" above staff as tops this slow part is written fairly low. Here is melodic, horizontal writing. Individuality of parts marks the final movement, the fugal Whitecaps. This movement

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should certainly appeal to students.

The higher range of the clarinet is not used in the Suite, no doubt in consideration of the young public school player. The music is fun to play and offers musical opportunities for the student. The technique is generally moderate. Of Grade 3-4 vintage the Suite is a good addition to a scarce repertoire. Let us hope that both Mr. Karel and the Summy Company will come forth with additional woodwind works.

23rd Oklahoma Band Clinic Considered Great Success

The Oklahoma Band Clinic was held for the 23rd time this December 3-4, 1954 on the campus of the Oklahoma A&M College, Stillwater. All 23 band clinics have been held at the College.

Clarence Sawhill of U.C.L.A. was the guest conductor and clinician this year and did a wonderful job in this capacity.

Also featured on the staff this year was William Sears, twirling specialist from Coffeyville College, Kansas.

Dr. Earle L. Kent, Director of Research for C. G. Conn, Ltd., gave two lectures with slides and demonstrations.

The four separate student groups were known as: All-State High School Red Band, All-State High School Blue Band, All-State Ninth Grade Band, and All-State High School Twirling Corps.

Another band assembled during the Oklahoma Band Clinic was the Directors Band. The Oklahoma A&M College Symphonic Band under Dr. Max A. Mitchell played a short concert on the final program.

Deadline for All News Is The First Of The Month Preceding Publication

Festival Plans Set By St. Clair County B.A.

The St. Clair County Bandmasters Association met Sunday, December 11, at Belleville Township High School. Plans for the coming festivals were discussed. President Donald McCrady of Signal Hill and Millstadt Schools presided and Paul Gurley, Instrumental Music Supervisor of the East St. Louis Public Schools, presented material from the American Music Conference designed to aid directors in recruiting members.

The High School Band Festival will be held Saturday, March 5, 1955, at Mascouba High School. Mr. Frank Macke, Band Director of that school, will be in charge of arrangements. As guest conductor, the Association has engaged Mr. H. E. Nutt, the affable and talented Dean of Studies, Vandercook School of Music, Chicago.

The Band will be comprised of over 200 students from high schools throughout the county. Among the selections to be heard are "El Capitan" by Sousa, "Morning, Noon and Night in Vienna, Overture" by Von Suppa, "A Tribute to Glenn Miller" and others.

Purdue Marching Band Has Sound Films Available

Purdue University Bands has a number of 16mm. sound, color marching band films available according to information received of Purdue Band Director Al G. Wright.

These films may be borrowed without charge by writing Mr. L. D. Miller, Film Librarian, Purdue University, Lafayette. Films should be requested by title. The following films are available:

1. 1954 Missouri Game, "Precision Marching."
2. 1954 Notre Dame Game, "Salute to the Irish."
3. 1954 Duke Game, "High School Band Day."
4. 1954 Michigan State, "Musical Tour of Purdue Campus."
5. 1954 Illinois Game, "Homecoming."
6. 1954 Ohio State Game, "Dad's Day."
7. 1954 Indiana Game, "Musical World Cruise."

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The String Clearing House

By Dr. Angelo La Mariana

Send all questions direct to Dr. Angelo La Mariana, Western Michigan College of Education, Kalamazoo, Mich.

Most of us try to plan school music activities of our classes for both the immediate present and the eventual future needs of our students. The number and kind of musical experiences provided vary and may influence our thinking on the value of festivals or contests in our particular situation. Factors such as the size of the school, the number of music faculty, the financial conditions and the community attitudes on music will influence our judgment. However, if the musical offerings in your situation are many or limited; or if contests are encouraged or discouraged, many of the basic considerations of preparing a student for public performance (regardless of whether it is to be for a school assembly or a regional contest) are fundamentally the same.

In analyzing these factors, we might simply think of them as how they affect the student rather than the adjudicator. For any musical experience should contribute to the growth and enrichment of the student if it is to have any value at all. First consideration then should be the student himself. If music is or has become an integral part of his life, he will look to this public appearance as another musical experience. If he is to appear as a soloist (as opposed to performing with a group), try to arrange for him to perform before others so that he will be at ease. This performance may be before fellow classmates or at any local gathering. If the student is accustomed to sitting while being taught, but will have to stand to perform, let him have an opportunity to practice both ways. Suggest comfortable and suitable clothes that will not hinder him. If the student is to use a chair, advise him to select one of the proper height (especially necessary for grade school cellists). Along this line of thought, the subject of pins for cellos and basses should be of the adjustable variety.

If pin is too low or too high, the student's approach is off. (Throws weight to left hand—bow plays over fingerboard; or student has to hunch shoulder to draw bow between bridge and fingerboard.)

The next consideration is to either help the student select a suitable work for performance; or if the decision is the teacher's alone, he should find a work well-suited to the needs of the student. Stereotyped numbers should be avoided. Music should be of real merit. Consideration should be given to Baroque, Classical and Modern music. (This column has been reviewing and indicating the availability of such music. Reference may be made also to the MENC, and other lists). The grade of difficulty should be considered and should correspond to the ability of the student.

The choice of accompanist should not be under rated. It is agreed that from younger students, the selection of a student accompanist must be from a very limited few; but generally speaking, an accomplished accompanist must be a good all-around musician and suited by temperament to accompanying. Adequate playing technique is not enough for an accompanist. A student that can sense and adjust to the thoughts and feelings of the performer quickly establishes a rapport that assists the performer. It is also highly advisable (especially with immature students) to have the performer and accompanist perform together and if possible before an audience. Inexperienced accompanists must be cautioned about over-use of the pedal or too-soft accompaniment as either will mar performance.

Lastly, a "Check-List" for the student performer is very often a tremendous help. In the case of a string performer such a list would include such items as:

Bows

A bow should be rehired at least once a year—depending on length of practise and type of strings. The judi-

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cious use of rosin should be emphasized. Too much rosin causes a gritty tone. (If strings become caked with rosin, they may be cleaned with alcohol. Care should be used to avoid

getting alcohol on the instrument.)

Fingerboard

Should be checked. Even the finest strings will be false if finger board is

grooved by string. Note first finger in first and third position on violin, and viola, first and fourth on cello.

Bridges

Bridge and sound post should be checked in the fall and spring. If "f" holes are not flush with top of instrument, check sound post. Most makers recommend a winter bridge and sound post and a summer bridge and sound post. This depends on the instrument in particular.

Pegs

Have pegs checked so there is a minimum amount of effort needed to tune the instrument.

For Cellos and Bases

Both of these instruments should be equipped with either a board or pin holder, to set the pin on. Highly polished or waxed floors often cause pins to skid.

Last Minute Reminders

The performer should arrive sufficiently early so that the instrument may become acclimated to indoor temperature.

The performer should try to "warm-up" in a quiet room preferably without other contestants or general confusion.

The instrument should be tuned in the same room the performer is to play in.

The performer should be cautioned to perform the work as rehearsed and not to attempt any last minute change of bowing, tempo, or bow-grip etc., because some other contestant is or has performed the work in another way.


All teachers acquire pedagogic knowledge and usually give individual advice that is very helpful. A happy student-teacher relationship is always an extra bonus for any young performer during his student days and after.

The following rather unusual works should be of real interest.

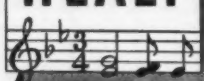
FOR VIOLIN AND PIANO

Twelve Sonate for Violin with a Thorough Bass—by Antonio Vivaldi. Pub.—Ricordi—Price \$2.25.

The sonatas, taken from the J. Walsh London Edition, are pocket-size with the un-realized figure bass. Some of you have asked if the early sonatas could be purchased with the original figured bass indicated. It is hoped that other publishers will follow suit. These sonatas for the *Istituto Di Alta Cultura* under the artistic direction of *Gian Francesco Malipiero* are excellently edited and should fill a long felt need for a urtext of Vivaldi. The movements vary in difficulty, many are playable in the 1st position, Grades 2-4.



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Sonata C Minor for Violin or Flute (and Cembalo, Cello ad lib). G. P. Telemann. Realization by Max Seiffert, *Organum Series III-#7 Available Concordia Pub. House—Price \$1.00.*

The second movement, of this five movement sonata, has two versions by Telemann. The first is the melody unadorned; the second is with ornamentation. Violin requires 3rd position. Cello 2nd position. Grade 3.

FOR VIOLA AND PIANO

Variations on a Theme of Mozart by Beethoven (Op. 66) Arr. Lionel Tertis. Pub. Boosey and Hawkes—Price 75c.

Beethoven sets Mozart's theme "Ein Mädchen oder Weibchen" as variations for cello and piano. Tertis, the dean of violists, has made a fine arrangement of these; as well as given a carefully edited work for viola and piano. Range to the 3rd position. Grade 4.

Concerto for Viola and Piano—Quincy Porter—Pub. Associated Music Publishers—Price \$3.00.

Here is a work by an American composer who displays craftsmanship as well as a knowledge of the instrument for which he is writing. Mr. Porter is a skilled performer of the viola. He knows the instrument as only a performer can. For the concerto attests his familiarity with the strength and weaknesses of the instrument. The work has been recorded by the American Recording Society #36. For the advanced performer.

Theme and Variations—Alan Shulman—Pub. Chappel & Co.—Price \$2.00.

A fine work consisting of eight variations, a chorale, cadenza, and postlude. The student, who has never performed or who has little acquaintance with contemporary music, would do well to start with this work. It is expressive, not excessively dissonant, and does afford the performer a work which is grateful to the instrument. For the Advanced performer. See your next month!

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(Starts on page 22)

tions, and seating diagrams in the stadium.

Approximately 40,000 sheets of music are necessary for the one performance.

Chaperoning of this giant group to and from home schools requires almost 700 adults.

The Band Stand— CBDNA Convention Report (Continued from page 15)

Thus ended two full days of invigorating stimulation which will make the college bands of America better bands in the future. Our congratulations to Clarence Sawhill, retiring president for making the 8th National conference such a success!

Accordion Briefs

(Starts on page 20)

the ranks of non-accordionists. (a) By providing an outlet for creative efforts. (b) added incentives: to eventually conduct composers contests; to endeavor

or to introduce worthy compositions to the public; to introduce compositions to publishers when demand warrants it.

The rental library will be under the auspices of the Accordion Teachers' Guild and this organization shall have the final word, by vote of its executive committee, in deciding and solving the problems of the rental library.

Any person having a composition which they feel is suitable for the accordion is invited to write the chairman of the ATG Rental Library, Mr. William F. Kuehl, Room 714, Kimball Building, 25 East Jackson Blvd., Chicago 4, Illinois, who will inform them regarding copyrights and other procedure.



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Plainfield Band Has Fun Collecting Trophies

(Starts on page 25)

they were placed in Class B.

At the parade-I heard many people say that the band played and marched like a college band. When the band paraded around the McCormick Field they did a dance step to the piece "Saint Go Marching In." They received a big hand of applause for their stunt. When they competed in the contest they did "A Salute to Sousa" and won first prize for best playing band with both Class B and A. After the band contest there was a contest for the best Drum Major. Ed Wysock, a tall senior, won second prize for that.

Hard Work Pays Off

(Starts on page 23)

It was organized in September, 1950 by Mr. Harold F. Lorenz, our present band director. That first band consisted of 13 members. Their activity involved playing at pep assemblies. They also gave one concert. But the next year, thanks to the splendid organization and "spade work" in the high school and the seven Catholic grade schools by our band director, our membership had been boosted to 55. We played our 2nd Annual Band concert in our brilliant new gold and blue uniforms. The original purchase of uniforms involved over \$4000, all of which was raised through benefits that first year.

The following September we made our first marching appearance. The band presented a half-time show on the football field. That show was our moment of triumph. This was the big night many people had waited for, worked for and dreamed of for the three years of our existence and the many years before.

The succeeding years saw us working harder than ever to constantly improve and better our band. We jumped at chances to play in parades, at dinners, assemblies, meetings,—anything that would afford our band the opportunity to gain more experience which, of course, is necessary to help any band look and sound more professional. We also made many out-of-town appearances, marching and playing in the surrounding towns in Iowa. In the 1952-53 school year we made 52 appearances, and in the 1953-54 school year we made 45 appearances.

However, those months of effort really paid off for us. The Iowa Junior Chamber of Commerce announced that our band had been named the official band to represent Iowa at the National Junior Chamber of Commerce Convention at Colorado Springs, Colorado in June, 1954. This came after eight months of marching experience. The

announcement led to a house-to-house solicitation in Sioux City, under the sponsorship of the Knights of Columbus, to raise funds to send our band to Colorado. Our band, then numbering 95, accompanied by chaperones and leaders, arrived in Colorado for a week of campaign demonstrations, parading for Iowa delegates, and numerous other convention affairs. Sightseeing trips to Pikes Peak, Garden of the Gods, Cripple Creek, and other points of interest were also included in our itinerary. But the highlight of that week was the mammoth parade held in Colorado Springs. Floats, bands, cars, groups of any number and description from every state in the Union marched in this parade climaxing a week of various activities for the Jaycees. We returned to Sioux City, very tired, but thankful to all the generous, hard-working people who made such a wonderful trip possible. I'm sure none of us will ever forget that memorable week in Colorado.

We certainly owe a debt of gratitude to all the organizations who have helped us take our place next to our fellow organizations in our wonderful "band state."

But we know that even with all this co-operation, our band would not be a success today without the tireless work and splendid administration of our band by our director, Mr. Harold Lorenz. His vivid imagination, coupled with a brilliant mind have inspired our band.

Our present band now includes 115 members. Having completed a series of seven successful half-time performances at our football games, we are looking forward with great enthusiasm to the coming concert season. We count on the helpful articles in *The School Musician* to give us many pointers for a better and more enjoyable concert season. Incidentally, at least one S. M. article per month, with written report, is a required band assignment. I am gathering more material to send you on the activities of our band. We wish you continued success in publishing your section.

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The Band Forum...

By Daniel Martino, A.B.A.

Publicity and Programmatic Aspects of a Band Concert

Although the success or failure of any band concert is contingent in large part upon excellence of performance, there are other factors to be considered in the determining the success. Too often these factors are not accorded their proper degree of importance in the laying of plans for the band's public performances. The day, hour and length of concert, and the programming of works are all of vital importance in determining the success of any concert. It is always wise to consider audience preferences in order to help determine these factors.

In the past this column has contained detailed suggestions in the art of program planning. Therefore, it will be mentioned only in a general way at this time. Interest in the concert can be established only if the program of works for performance looks interesting to the prospective concert goer. Works of varying types and character should be included, placed in appealing juxtaposition. If possible, a guest soloist should be procured. This always adds appeal to any program. Perhaps one of the band members might possess sufficient performing talent to be able to serve as an instrumental soloist with band accompaniment. Or possibly the use of one of the vocal ensembles of the high school might present one of the many splendid works available for chorus or glee

Send all questions direct to Daniel L. Martino, Director Department of Bands, Drake University, Des Moines 11, Iowa.

club with band accompaniment. This type of appearance always stimulates additional interest in concert attendance.

It has frequently been found very helpful to pass out to all those attending the concert a card, on which is printed a brief questionnaire, from which can be obtained the preferences of the majority of those in attendance. Since there are usually ushers serving at all concerts, it might be suggested that these filled-out questionnaires be handed to the ushers, or mailed to the band conductor later. Below you will find a sample of just such a questionnaire.

To Patrons of Bands and Band Music: Your reply to this questionnaire will enable us to attain our goal, which is to be of the greatest possible service to our future band audiences. *This card may be handed to the ushers at the conclusion of the concert, or left at the band office, or mailed.*

1. Are concerts too long? _____ too short? _____
2. Suggest *DAY* of week and *TIME* of day you prefer concerts. _____
3. Do you wish more concerts? _____ or fewer? _____
4. Please suggest soloists and ensembles you would like to hear at future concerts _____
5. List music you most favor for future band concerts. (Give titles, composers, or types of music you would prefer to hear.) _____

Conductors in most communities will perhaps be astonished at the numbers of concert goers who have sufficient interest to take the trouble to fill out carefully such questionnaires and return them to the band office. Naturally, when a conductor knows what will be of most interest to his audiences, he will be able to plan his concerts in such a way that they will contain numbers and special features that will carry a wider appeal than would be the case if he relied solely on

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his own preferences in making his decisions.

Publicity is also of utmost importance in the preparation for any concert. No matter how fine the organization, no matter how interesting the

program, listeners will not turn out in great numbers unless special efforts are made far in advance to call the attention of the public to the coming concert. In this day of the advertising specialist, just a simple insertion in

the weekly newspaper is not enough to draw an audience. Every effort should be made to be sure that some type of pre-concert publicity reaches the potential concert goer of each age group and each walk of life. Varying types of publicity should be planned—that which would appeal to the grade school youngster, to the general public, and to the serious music lover, each presented in such a medium as would arouse the interest of the specific group at which it was aimed. Local television stations are usually willing to cooperate in publicity plans, as are radio stations and newspapers. Pictures of featured sections of the band always carry special appeal, and attract more attention than just a brief article. Posters can be prepared, and the merchants of the community are nearly always happy to cooperate by allowing these posters to be displayed in prominent positions in their places of business.

One advertising gambit which has proved to be very successful in promoting interest in band concerts in many localities is the use of the complimentary ticket system. Tickets are mailed to parents of school children, to other members of the community who have indicated interest in the band concerts, to surrounding communities, and to high school bands in the immediate area. The idea behind the ticket is a simple one. It acquaints the recipient with the fact that there is to be a concert, its time and location, and with the program itself. The very idea that a ticket is necessary for admittance adds to the importance of the event, even though the ticket is free of charge. A covering letter may be included when tickets are sent to band conductors of nearby communities, with the suggestion that a block of seats may be reserved for other bands which may desire to travel to the concert in a group. This also adds importance to the event. The phrase, "Children admitted only when accompanied by an adult," will not only stimulate adult attendance, but will also minimize the problem of the hordes of small children, unattended by their parents, who sometimes cause such an unpleasant distraction in the front rows at concerts. The size of four by nine inches has been found to be most feasible for the ticket-program combination, with the program printed in its entirety at the top of the card, with two tickets printed at the bottom, to be clipped along dotted lines. This size is suitable for two reasons: (1) It can be stamped and mailed at post card rates; (2) it fits nicely into the standard business size envelope if several are to be sent. These cards can be

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Clinton, Iowa

printed in different colors, each indicating the nature of the recipient (i.e. red meaning visiting high school bandman, green indicating local band patron, etc.). In this way, by tabulating the tickets after the concert, the conductor will be able to obtain a fairly accurate indication of the size of the varying elements of his audience. This will, in turn, help him in planning future concerts.

By using careful hours of planning and organizing before concerts are presented, and by making use of every possible advertising medium, the high school band conductor will be able to build up an ever increasing following for his band. With this following will come increased support, and of course with the increased support will develop better and better bands, thus filling an increasing need for music in the community.

Modern Music Masters

(Starts on page 26)

three years and is now playing the oboe. She also sings in the girls chorus and has been a member of the church choir for the past three years. Her membership in the 4-H dates back to 1947. We salute you, Penny.

Seth has seen four years' of service with the Cody band and a cappella choir. He has sung in three district choir programs and played the trumpet in the same number of district band affairs. Last year he organized a dance band which has furnished music for several school and community dances. This year he is president of his 3-M Chapter. Seth has been nominated not only because of his outstanding musical ability but also for his willingness to serve. We also salute you, Seth.

HARRY RUPPEL, JR. BECOMES TRI-M DIRECTOR

The national office announces the appointment of Harry Ruppel, Jr. to the national executive board of Modern Music Masters. Mr. Ruppel, associated with Rubank Publishers, is well known in the school music field and is an enthusiastic booster for anything which opens new and richer opportunities for the musical youth of America. He will make a valuable addition to the executive committee.

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RECENT INITIATIONS

In addition to the four Illinois chapters who initiated at the National Band Clinic in Chicago (Maine Twp. H.S., Chapter No. 1, Des Plaines-Park Ridge; Argo Community H.S., Chapter No. 2, Argo; Immaculate H.S., Chapter No. 3, Chicago; and J. Sterling Morton H.S., Chapter No. 48, Cicero), the following schools have reported recent initiations: Central H.S., Chapter No. 32, Fort Wayne, Ind.; Amarillo H.S., Chapter No. 81, Amarillo, Tex.; Carman H.S., Chapter No. 65, Schenectady, N. Y.; Smith-Brown H.S., Chapter No. 137, Arcadia, Fla.; Hermiston H.S., Chapter No. 42, Hermiston, Ore.; Coral Gables Senior H.S., Chapter No. 36, Coral Gables, Fla.; Nelson H.S., Chapter No. 143, Nelson, Neb.; Potosi H.S., Chapter No. 40, Potosi, Mo.; Yakima H.S., Chapter No. 23, Yakima, Wash.; Our Lady of the Lake H.S. Chapter No. 119, San Antonio, Tex.; Elgin H.S., Chapter No. 4, Elgin, Ill.; Wood River H.S., Chapter No. 146, Wood River, Neb.; and Salem H.S., Chapter No. 128, Salem, Mo.

CORRESPONDENCE INVITED

Anyone desiring a copy of the brochure, "What a 3-M Chapter Will Do for Your Music Education Program" is invited to write to Alexander M. Harley, national president, Modern Music Masters, P.O. Box 347, Park Ridge, Ill.

Cobre Consolidated High School Band News

(Starts on page 25)

so we had quite a party. Our future activities for the club will be asking over guest speakers, soloists and ensembles. Individuals of the club will report on different instruments and composers. Our High School Band represented the Arizona State Lumberjacks in a football game between the New Mexico Western College Mustangs and the Lumberjacks December 2nd. We all felt quite proud to be asked to play for a college game. It sure will be cold. But, nevertheless, we still have plenty of pep and go.

—That certainly sounds like that Modern Music Masters club has a lot on the ball. I wouldn't mind attending some of their meetings myself. Hope it doesn't get too cold for you kids. Have fun . . . Judy.

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Let Me Answer Your Flute Questions

By Rex Elton Fair

DOUBLE AND TRIPLE TONGUING

Ordinarily this form of tonguing should not be indulged in until the student can play all fifteen of the Major scales and all Major, Minor, Diminished and Dominant Seventh arpeggios. Let this be done with all rapidity possible with the single tonguing.

In single tonguing try to avoid letting the tongue touch the lips. Quite naturally this rule cannot be applied to all players as the formation of the lips, teeth and tongue are apt to vary greatly with different flutists. Incidentally, the above mentioned studies should be thoroughly memorized.

We might mention also that in order to produce a beautiful tone in the lower register—say from about G on down to the low C a smiling position of the lips should be assumed. It is quite impossible to say "too" with a smile on your lips. Consequently we recommend that the syllable "de"—as in deck be used for tonguing notes of the lower register.

It often happens that when a youngster is trying to "keep up with the

Send all questions direct to Rex Elton Fair, 957 South Corono St., Denver 9, Colorado.

band" that some exception to certain rules must be accepted. As for instance some rapidly repeated 16th notes are impossible to single tongue and very often there are combinations of triplets that represent problems of like concern. In such cases it might be well to show the student how to double or triple tongue, even tho he is unable to play all scales and arpeggios as herein recommended.

DOUBLE TONGUING

This form of tonguing should be applied only when the rapidity of the

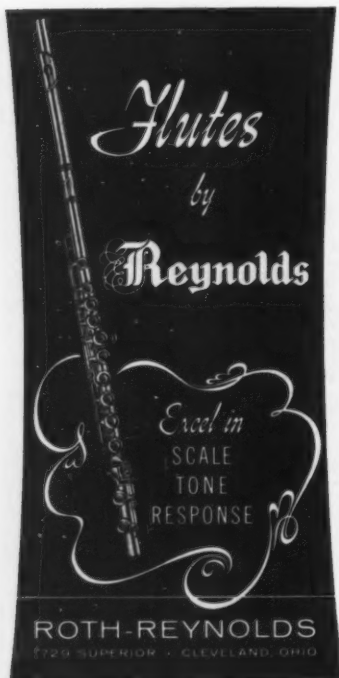
passage makes it impossible to single-tongue it. Great care should be taken in an attempt to preserve a good tone and to play the notes evenly. At first, play each of the following studies very slowly with the single tonguing and then imitate by repeating and using the double tonguing. Careful observance of these rules will save you from forming bad habits that might be very difficult to break. (see example 34 to 40).

All that has been said concerning "Double Tonguing" applies to "Triple Tonguing". Be sure to practice slowly at first and set your own good example of the way these studies should sound by single tonguing them first. (see examples 52 to 55).

All printed notes contained in this column are taken from the Rex Elton Fair Flute Method.

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Send Us Your Questions



34 *Providence: Tu lu tu lu tu lu tu lu*

35 *Tu lu tu lu tu lu tu lu tu lu tu lu tu*

36 *Tu lu tu lu tu lu tu lu tu lu*

Repeat this study an octave lower using syllables "De" and "Ge" or "De Ge"

37 *Count: 1 Tu lu tu lu tu lu tu lu 2 1 2*

38

39 ** Bis* ** Meaning to repeat that measure.*

40

Improve Your Ensemble

(Starts on page 15)

want you to see if you can play your concert B \flat at the exact instant Johnny starts his tone."

When this is done the class, including the two participants, will probably be somewhat astonished. All that remains is to have the entire group start its concert B \flat (or a chord) at the same instant Johnny begins. Practice with each of the members starting the ensemble follows. In the space of a very few minutes the ensemble can become accustomed to a much more satisfactory method of starting itself.

An ensemble that can direct itself in the manner described above will add greatly to its effectiveness as a performing organization.

An Italian Band

(Continued from page 19)

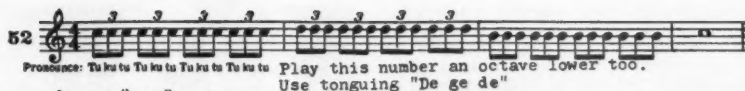
smallest town has a municipal band. Not much is done in the public schools in instrumental music, but the choruses are fine. Lack of funds is the reason for the shortage of the instrumental work.

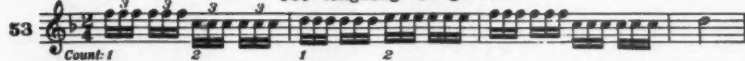
Bands are definitely getting away from operatic works and doing more symphonies and fantasies. Here is some of the music performed: *Fingals Cave*—Mendelssohn; *2nd Hungarian Rhapsody*—Liszt; *The Expositions*—Moussorgsky; *Toccata and Fugue*—Bach; *Finlandia*—Sibelius. Other composers: Bizet, Massenet, Mozart, Beethoven, Cimarosa, Wagner and of course Verdi, Rossini, Boito and Respighi.

The choruses perform a lot of popular, operatic and classical works. The instrumentation of both the band of Valdagno and the famous band of Venice features E \flat cornets, bass cornets, contrabass trombones, F bass, sousaphones, string bass, A \flat and E \flat clarinets, upright trombones and slides plus the regular instruments used in our American concert bands. The tone color is magnificent. Every instrument family is a complete unit in itself.

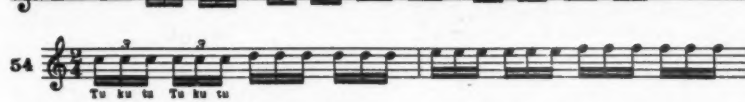
I attended 2 rehearsals and 3 concerts of the band in Venice which is one of the finest in the world. The director, Alfredo Cecchini, is considered the Toscani of bands in Italy.

The trip, the experience, and the wonderful bands I heard will long be an inspiration to me in my work. I believe one of my most treasured memories will be the fact that "I guest conducted an Italian Band".

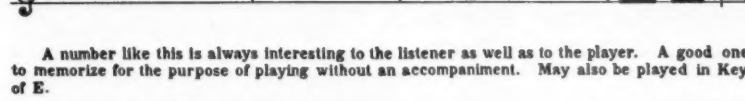
52 
 Pronounce: Tu ku tu Tu ku tu Tu ku tu Tu ku tu Play this number an octave lower too.
 Use tonguing "De ge de"

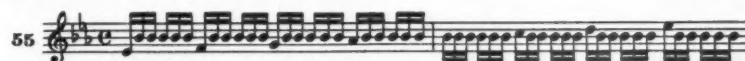
53 
 Count: 1 2 1 2



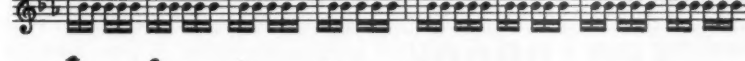
54 
 Tu ku tu Tu ku tu



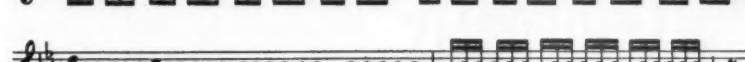
55 
 Tu ku tu Tu ku tu



















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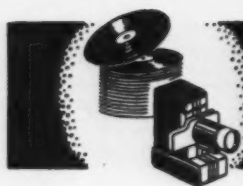
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Books

Blom, Eric: "Grove's Dictionary of Music and Musician." Fifth Edition. St. Martin's Press, 1954. Nine volumes, price \$127.50. (Blue binding, imprinted in gold).

This is only the fifth edition of this famous reference work since 1878. A mighty work that will be of great value in the school music library. Eric Blom followed the pattern set forth by the original compiler Sir George Grove. Many persons of exceptional qualifications assisted in the writing of this work. The American material was edited by Frances D. Perkins and Peggy Glanville-Hicks. A basic tool, of true scholarship, lavish illustrations and extensive coverage.

Jordalen, Marion & Eppink, Alice J. "Musicians: A Listing of Films, Books, Pictures, and Recordings on People in Music. Compiled Expressly for the Classroom Teacher of Music. Library Music Services, 4107, 17th St., San Francisco 14, Calif. \$1.35.

A highly useful tool for the music teacher. An index to materials on 56 names ranging from Bach and Bartok to Burl Ives and George Gershwin. Highly indexed. Available from the publisher only.

Ives, Burl. "Burl Ives' Tales of America." World Publishing Co. 1954. \$3.85.

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Recordings

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Modern Band Festival. Leeds Concert Band conducted by Peter Todd. One Columbia Masterwork Long Playing Microgroove Record, MI 4254, \$5.95.

Comedians' "Gallop" by Kabalevsky is a particularly refreshing and brilliant movement from the suite "Comedians." Very well arranged for Band.

"Lonely Landscape" by Robert McBride is a smooth and flowing melody. It is scored so that each choir in the band is necessarily a balance and uniform body of tone by itself, to be added to the others for a complete and integrated whole.

The following selections are also performed: "On Guard" by Edwin Franko Goldman; "Doxology" by Leidzen, illustrates the tonal splendor of a band; "Deep Blues," by Lou Singer is influenced by our folk "Blues" idiom. The "tune" is simple and plaintive! The scoring, too, is simple—so characteristic of the folk blues. The muted trumpet employed in this instance should approach the quality of the human voice; "Carnival Suite" is an ingratiating work by Alexandre Tansman, a composer and pianist born in Poland; "The Legend" by Paul Creston is band music at its best. Not program music, yet it offers much for the imagination. "Walkin' the Road" is described by its composer, Herbert Haufrecht, as follows, "While hiking near Phoenicia, N. Y., my thoughts meandered to a ballad that a local farm hand sang to me. It has become legend that George Edwards at the age of sixty-five became lost in New York City and, being penniless, walked over a hundred miles to his home town in the Catskills. I used this tune as a lift for "Walkin' the Road." "Hymn and Fuguing Tune No. 1,"



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says its composer Henry Cowell, "is written in a manner which is frankly influenced by the early American style of Billings and of Walker." He uses old modes, open chords and other symptoms of the early style. "Wilderness Road" is an atmospheric work by Elie Siegmeister, widely known for his works on native American themes.

"Canto Yoruba" by Pedro Sanjuan, is Cuban music, combining Spanish

and Negro influences to form Creole music of a definite type.

This album of Band Music is highly recommended.

Humperdinck: Suite from the opera "Hansel & Gretel"; Grieg: Suite from the incidental music for "Sigurd Jorsalfar" op. 56. John Hollingsworth conducting The Royal Opera House Orchestra, Covent Garden, London. One M-G-M Record. Long Playing, 12 inch,

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The Suite from the Opera "Hansel & Gretel" includes: Overture; Prelude to Act II (The Witch's Ride); Dream Pantomime; Prelude to Act III (The Witch's House of Gingerbread); Gingerbread Waltz and Finale.

This disc will help in the school record library. It is good music to listen to as well as good theme study music.

The music by Edward Grieg for the Bjornson play "Sigurd Jorsalfar" has become popular in the concert hall. Here we have a suite containing the following parts: I, Prelude (In the King's Hall); II, Intermezzo (Borghild's Dream); III, Homage March (Triumphal March). Two Elegiac Melodies (Heart Wounds, The Last Spring). Here we have settings for string orchestra by the composer himself of two of his most beautiful songs.

Well performed and well recorded. Recommended for the school and private record library.

Rimsky-Korsakov: "Russian Easter Overture"; Symphony No. 2 ("Antar"). Detroit Symphony Orchestra. P. Paray, conductor. Mercury MG 50028. \$5.95. One 12 inch disc, LP.

This disc is always in demand during the Easter Season. The Detroit Symphony with its new conductor gives us a vivid, easy moving, and brilliant recording.

Haydn: "The Creation" (complete). Sung in German. Sonja Vera Korch, soprano; Gerhard Unger, tenor; and Theo Adam, bass with the Chorus and Orchestra of Radio Berlin conducted by Helmut Koch. Two 12 inch discs in album. Urania, URP- 235, \$11.90.

A good performance of a great choral work. The chorus and orchestra both are responsive, well balanced, and good style. Composed when he was 65, this oratorio is regaining popularity in this country. Much credit goes to Mr. Koch for his tempo and dynamics, always in good taste. Notes and text are included.

La Fiesta Mexicana, Eastman Symphonic Wind Ensemble conducted by Frederick Fennell. One 12 inch LP disc. Mercury MG-40011. \$5.95.

Contents: "La Fiesta Mexicana" ("A Mexican Folk-Song Symphony") Reed; Canzona (Mennin); Psalm (Persichette); A Solemn Music (Thomson).

Performance is excellent, sound is superb.

Filmstrip

Music in Our School; Moving Ahead with Music; You Can Make Music. Three filmstrips and 33 1/3 rpm discs. American Music Conference, 332 (Turn to page 58).

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By Bob Organ

In the January issue, *THE SCHOOL MUSICIAN*, this column was devoted to what we considered a good pattern, or procedure, to follow in deciding the best type of number to pick for contest time.

SUITABLE SOLO

As I have stated before—experience has taught me through my years of teaching that solos for students should be chosen very carefully for numerous reasons. Also from judiciary experience, not new to me, I know that it is not easy to sit and listen to a given number of students without reflecting comparison.

A judge must give a rating to a student within keeping of the students performance whether he judges ten or only one. It is not a question of one student performing better than another—you either play well or you do not play well. This is the reason, as suggested in this column last issue, for choosing a number in keeping with the general musical ability of the individual performing it.

When we think "general musical ability" we think of the *quality of tone produced—amount of technic developed—natural or developed sense of phrasing—range of instrument best developed—general interpretation of the music chosen to play—etc.* The development of all these combined qualities set a level, for which I term "our general music ability", and have a bearing on our final performance. They are fundamental requirements upon which your judge bases his final ratings.

One must remember that music is not just something written on paper by method of notation—it is *sound*—MUSICAL SOUND. One can look at a whole note, press down the right fingers or keys to form the correct pitch and still sound unmusical. Our problem as a performer is to make it sound musically right. Let us analyze the preceding paragraph by items and see how we come out as a pattern for,

Send all questions direct to Bob Organ, Bob Organ Studios, 842 South Franklin Street, Denver 9, Colorado.

shall we say "our daily listening while we practice", our daily practice period.

QUALITY OF TONE

First: Quality of tone produced. Are we satisfied with the quality of tone produced? Is it the oboe or bassoon tone expected from our instrument? If it is not the right quality of tone we want to sound, let us find out why and correct it.

TECHNIC DEVELOPED

Second: Amount of technic developed. This will vary more than tone production without upsetting results. In reality when one thinks of technic they should think of every phase of performance as equalizing itself—but let us consider for the moment, that technic is "control of the fingers". If our other requirements are up to par—then our technic is controlled by the solo we have chosen to play. Choose a number that you can control technically. In other words, if one has not developed, as the expression goes, "a lot of fingers" then one should be extremely careful to choose a number that will not move too fast. Your band director or private teacher is a handy person to call upon at this point.

PHRASING

Third: Phrasing. Some students have a natural sense of phrasing while others have to develop it. Under all circumstances, phrasing is just as important in music performance as it is in verbal expression. Here again—your band director or teacher is the better judge as to your natural or developed sense of phrasing musically.

PLAYING RANGE

Fourth: Range of instrument best developed. Experience has again taught me, as a teacher, to be on guard for an undeveloped range. The average student will automatically pick on what is the easiest range of their instrument for them to perform on then invariably stay in that range until you pry him loose from it. This naturally gives the student a limited range in

which to perform—to me it is a mistake to allow it.

Playing in two or three favorite keys can also become a habit if allowed to do so. This also limits our facility of performance.

INTERPRETATION

Fifth: Interpretation. Interpretation lies within the scope of the performer or the teacher. There are traditions that have come down the line regarding certain works as well as certain composers. However, one will find even these traditions varying somewhat.

You have heard the expression "They play Mozart exceptionally well" or "they play Tschaikowsky well", etc. Judging from these expressions one would surmise that works of these composers are always traditional in character. In reality they are. The experienced performer, be he soloist or orchestral, can listen to either Mozart or Tschaikowsky works and tell you which is Mozart and which is Tschaikowsky—he recognizes them purely from the texture and efficient use of motive materials as used by each of these composers.

As an example for illustration only, listen to a recording of Tschaikowsky's Sixth Symphony with Toscanini as conductor—then listen to a recording of the same Symphony with Stokowski as conductor—comparing the interpretation of each of these great conductors and you will find quite a variance in thought. This variance in interpretation does not in any manner destroy the fact that Tschaikowsky wrote it—nor does it destroy the real meaning of the music Tschaikowsky composed.

The performer must develop within himself a certain feeling for music that he expresses as his inner-self with-



out destroying what the composer had in mind. By and large, in this respect, one opinion is perhaps as good as another. As long as the composers musical motives or ideas are not destroyed or martyred, the interpretation belongs to the individual. For the student—the interpretation of the teacher can be the guide.

To convince a student that a number is so constructed as to fulfill the requirements for good judging is often difficult. Some numbers are gratifying to play—the contents heighten the brilliance of performance—that is the reason year after year the same numbers are chosen by contestants with diverse abilities and musical background.

However, it is safer to choose a number fitting the abilities of the individual student. First eliminate a possible technical inadequacy—then find a number appealing to the student—the melodic section of the piece must be within the musical scope of the student. A student may be immature one year and the next year will find he has grown into a number.

For the student who has adequate private instruction on his instrument, it may be wise to select two possible numbers—yet slightly different in technical requirements and musical development. Sometimes one is amazed

at the progress which results from concentrated effort on such projects as competitions.

Then again the student may require a year to grow into a number—and if he has something in his repertoire on which he has already done the rough work then there is time to put the finishing touches and work on the artistic interpretation of the number.

For less advanced students, a judge may recognize ability which dominates lack of technical skill and thus give encouragement in his rating. For advanced work the judge cannot reconcile inadequate musical equipment against mere ability. Thus I have been encouraged to compose student materials which will fulfill expectations of a student and still meet the requirements of clean technic and good musical taste set up by a judge.

I hope that students and teachers will recognize the importance of the members of the woodwind section entering the spring competitions in the solo division—especially, I hope that more bassoonists as well as oboists will be encouraged to pick a solo number and enter. The student and teacher will find it stimulating to include these instruments in the solo division.

In November, the Colorado State Music Teachers Association convention included a concert by member musicians. In order to give variety the bassoon was included.

I was asked to play a group of numbers for bassoon and piano. I included a Sonata by Johann Ernst Galliard and two of my own compositions—Blue Fantasia and The Brook. To a concert going audience these numbers showed the versatility of the instrument and were well received by audience and my own competent pianist and accompanist, William C. Race, Piano Department, Colorado Women's College, Denver, Colorado.

So long for now. See you next month.

NAMM's Education Div.

Expands in Three Years

NAMM'S Education Division has rounded out three years of growth under its director, Verne R. Marceaux.

Leaders of the National Association of Music Merchants viewed with satisfaction the progress that has been made, and predicted an expanding field of activity for the division among the nation's music stores.

Major objectives of the division are to coordinate commercial and educational interests, to help translate music education progress into terms of music stores sales, and to render field aid to NAMM members upon request in

their efforts to assist schools, industry and community groups in developing music programs.

Since he began his work with NAMM in 1951, Marceaux said at least eighty stores have set up complete or partial education divisions of their own, employing men full-time to work with schools, conduct store studios, introduce music participation into local plants, and in some cases to organize piano and organ festivals.

Eugene Ormandy Conducts For Accordion Concerto

By Andy Arcari

An interesting high-light of the first student concert, one of a series of four presented at the Academy of Music in Philadelphia by Eugene Ormandy and the Philadelphia Orchestra, was the playing of the allegro vivace from the first accordion concerto in d minor. The soloist for this performance was Joseph Soprani, winner of the first student concerts audition. Auditions are open to all students between the ages of 13 and 25 living in the Philadelphia area.

The concerto, one of the few major works for accordion and orchestra was composed in 1938 by Andy Arcari and had its premiere in Philadelphia by the Pennsylvania symphony under the direction of Guglielmo Sabatini with the composer as soloist. The first accordion concerto is dedicated to Mr. Egisto Pancotti in gratitude for his work in developing the accordion to its present musical perfection.



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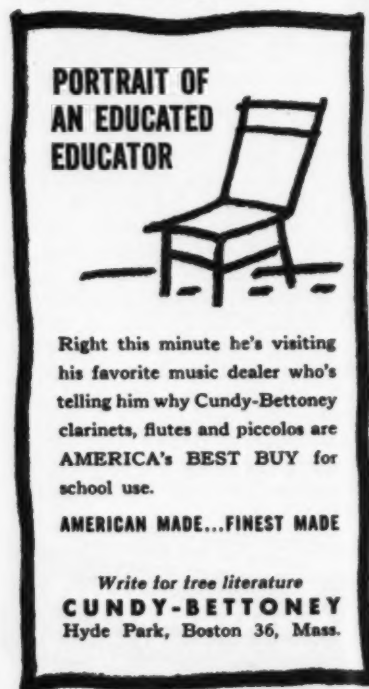
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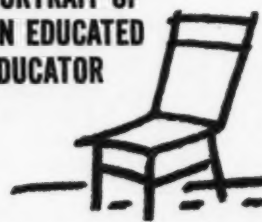
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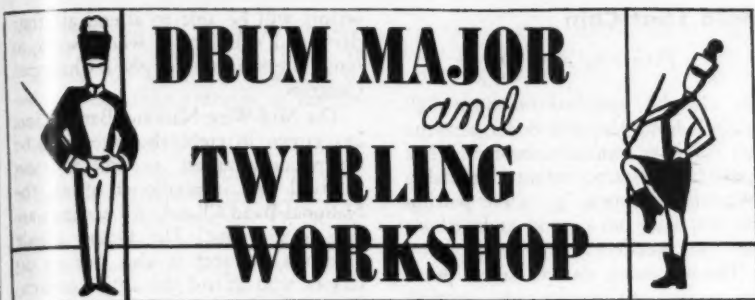
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By Floyd Zarbock

Former Drum Major for the University of Michigan Marching Band.

with you and we hope that you will be an aid in solving them.

With a good understanding of twirling you will be able to help the twirlers in place of hindering them. It might be a good idea if you set aside a certain time during the week to be devoted to working with the twirlers. If you are unfamiliar with twirling, it will be a good time for the twirlers to help you with your twirling.

Fake Twirls

You have undoubtedly heard at one time or another that there is a time and a place for everything. Well, strange enough, this does pertain to twirling, and since many of you are preparing for your forthcoming school contests, you will be dealing with this very item.

You realize, of course, that one phase of your contest preparation will be the rudiments. At the present time these are: the wrist twirl, the figure eight, the cartwheel, the four finger twirl, the two hand spin, the two hand spin pass around the back, aerial work, the salute, and beating time. With the exception of beating time the other twirls involve no fakes or fake twirling.

In addition to doing the rudiments at the contest you will also be required to perform a routine. The composition of this routine along with the execution of it will naturally determine whether or not you win. One aspect that will aid you in your attempt to win will be to leave out what is commonly known as fake twirls.

A fake twirl is a little hard to define but by using an example perhaps you will see the difference between a fake twirl and a pure twirl. If you were to place the baton on your waist in front, hold it there with both hands, and then do a double turn around without moving the baton from its position on the waist, you will have executed a fake twirl. During this movement you see that the baton remains in one position, while the body revolves. This makes the twirl a fake.

Movements of this nature should not be included in your contest routine. There is absolutely no skill required to place the baton on the waist and although skill is required to do a double turn around, that part of the movement is not twirling. Since you are not displaying any twirling skill then in doing this movement, you really should not include it in your contest routine.

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one-spin toss may be your way of sharpening up the forward march. Remember, it is not mandatory to add some twirl to every signal, but if a twirl or a toss will improve your signal, with out decreasing the efficiency of the signal, you probably should seriously consider using it.

Frequently at a dinner or some other occasion where the band is present, the band director will ask the drum major to put on an exhibition of some nature. Although the crowd will be interested in the various aspects of drum majoring, we have found that they respect (and this is a nation wide response) a drum major more if he can twirl in addition to being able to drum major. We have quite frequently heard people comment to the effect that the drum major should know how to twirl. Actually, we all know that you do not have to be a good twirler to be a good drum major, but it certainly shows that you are a better drum major if you can twirl in addition to being able to drum major.

As a drum major, or perhaps in the future as a band director, you may find yourself quite perturbed with the twirlers for not having their routine worked out or for dropping their batons or maybe some other item. We feel that if you have a more complete working knowledge of twirling, you will be more considerate in your approach towards the twirlers. You will be able to understand the many factors that are involved in the composition of a routine. Furthermore you will find that even the most proficient twirlers drop their baton. You will find also, that twirling and marching are not as easy as the twirlers frequently make them look. These, and many more problems of the twirlers will become a reality

Once again the vacation has ended and it is back to school. Upon arriving back at school we notice that in a relatively short time, school contests will be here. For the drum major, however, unless he is a twirling drum major, the thought of contest has practically no meaning. Unfortunately at present there are no contests for the drum majors. In order that the drum major might broaden his knowledge of both twirling and drum majoring, we would like to suggest that the drum major consider the idea of learning twirling.

By learning how to twirl we do not mean that you as a drum major should become one of the best twirlers in the nation. We can say, however, that you can literally improve your drum majoring very easily if you are familiar with twirling.

One of the most apparent assets of being able to twirl along with your drum majoring is that it will improve your coordination. You might say, "My coordination is fine as it is." Well, just keep in mind that you are never so good that you cannot improve at least a little. Actually in drum majoring only fundamental coordination is required. This should be apparent to those of you who have noticed the coordination required in twirling as to that demanded in drum majoring. Improving your coordination by executing basic and advanced twirling, you will make drum majoring easier.

Besides improving your coordination, you will also acquire ideas for introducing some flash or simple twirls into your drum majoring movements. Drum majors of today's show bands have found that in order to use the same degree of showmanship or flash that the band does, they as drum majors must introduce some flash into their signals. A simple spin or a half-horizontal may be all that is required. You may find that wrist twirls fit in very easily as a part of your forward march signal. On the other hand, a

You should not be so naive as to assume that qualified judges will not notice these fakes. Such judges will probably mark you accordingly. Remember there is no reward for doing fakes, whereas there is if you do pure twirls.

From the other side of the fence, usually similar twirls are permissible in show routines. Here you are twirling for what is essentially a lay audience and most of them will not be able to distinguish between the fake twirls and the pure twirls. Not that you should take advantage of your audience, but rather in show twirling you can display both types of twirls.

Thus when you compose your contest routine, exclude all fake twirls and fake connections. You will not only have a much better chance to win but you will also have a much better opportunity to learn how good twirling is composed.

May we add, that once you have a routine composed, practice and qualified guidance are the two keys to becoming a champion.

Twirling News

The Professional Twirling Teachers Society recently voted to endeavor to bring a system of baton twirling competition under the guidance of the A.A.U. (Amateur Athletic Union).

Rose Bowl Bands Thrill 3,000,000 TV Fans

(Starts on page 32)

steps combined with intricate maneuvers, the crowd went wild with enthusiasm. No one thought the Southern Cal Band could top the Ohio State Show. . . . Then there was a brilliant fanfare at the end of the field and Tommy Walker did it again. Over 100 bandmen mounted on tiny stage-like horses rode on to the field. It was a thrill that is hard to describe. Each bandman was dressed in the uniform of the traditional Trojan. The men (or was it the horses) maneuvered, danced, and galloped into the hearts of all.

Together, these two great university bands set a new high in Football Half-time Shows. The SCHOOL MUSICIAN joins the 3,000,000 TV Fans in saying "Well Done."



Hold That Chin

(Starts on page 19)

can also be practiced on open "g" while holding the chin down with the left hand. A serious student can thus spend fifteen-twenty minutes profitably every day on open "g" while putting the emphasis on a good embouchure and tone quality.

The beginning clarinet or sax pupil can easily use this device as he practices on his mouthpiece for first sound production. Holding his mouthpiece with one hand and molding his embouchure with the other, first attention can be focused on mouth position and control of the sound. Continuing this procedure with mouthpiece on the instrument and more long tone practice on all pitches for relaxation and intent listening the student will become "quality" conscious at an early age and a beautiful blending tone will result.

These problems have been discussed many times by many teachers and with many good solutions but if this presentation gives a little new light on old and aggravating problems it has been worth our while.

Mid-West National Clinic

(Starts on page 31)

superior in quality and each played to a large and enthusiastic audience.

Each of the fourteen individual instrumental clinics were most interesting and well attended. A few of the instrumental clinic sessions are included in our pictorial review. Selection of all Bands and Clinicians for the 1955 Mid-West will, in all probability, be made by March 1. In order to secure the most outstanding bands in the United States, Canada, and Mexico, as well as the most educational and inspirational Clinicians to be found anywhere, your suggestions for bands and clinicians are invited. Send your suggestions to Lee W. Petersen, Executive Secretary, 4 E. 11th Street, Peru, Illinois.

1955 Dates are
December 7, 8, 9, and 10

To accommodate hundreds more music directors, the 1955 Mid-West National Band Clinic has been moved a week earlier for 1955. The music directors who attended the 1954 Mid-West in December voted overwhelmingly for December 7, 8, 9, and 10, 1955, and consequently those have been the dates selected.

Coming a week earlier, music di-

rectors will be able to attend all four days, and still have a whole week to finish preparations for their Christmas Concerts.

The Mid-West National Band Clinic has grown in eight short years to be the nation's largest, as well as most practical and inspirational of all the National Band Clinics. All sessions are free to everyone. The Grand Finale Christmas Banquet is also free to directors who attend the entire convention. School music directors are reminded now to place December 7, 8, 9, and 10, 1955 on their school calendars at once and plan their Christmas Concerts accordingly.

Audio-Visual Aids

(Continued from page 54)

South Michigan Avenue, Chicago 4, Ill. 1954. Available on free-loan.

Sound has now been produced for the above three filmstrips on school music.

16 MM Film

Waltz in A Flat Major. Music by Johannes Brahms. Directed by Malvina Hoffman, with Desba, dancer. Symphonic Orchestra under Hans Lange. One reel, 16mm film, 4 min. International Film Corp., 165 West 46th St., N. Y. 36, N. Y. \$25.00.

The visual accompaniment in this picture is a creation of Malvina Hoffman, famous sculptress, and is an imaginative treatment portraying the tempo and rhythm of Brahms' famous waltz.

The 1954 ASBDA Convention Report

(Starts on page 27)

was most evident by both young men and ladies in the ensemble and they played with fine artistry.

Two demonstrations of the afternoon were also "eye openers." The one, on recording equipment and techniques by Eugene Carrington answered many troublesome problems every bandmaster encounters in his own recording efforts. The second, given by Professor Mark H. Hindsley on "Mechanical Modification of Wind Instruments to Improve Intonation," boldly attacked additional "gremlins" in this field. We all got nearer to a solution of our difficulties.

Opportunity was provided to view films of Marching Bands of ASBDA members and a listening room was provided for hearing disc and tape recordings of member bands. Possibilities

The 1955 ASBDA Convention will be held at Detroit December 13, 16, 17.

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for broadening this phase of the conference was expressed by many as desirable for future conventions, or even as exchange features in interim periods.

At the ASBDA Banquet, held in the Main Dining Room, Paul Yoder, as toastmaster, kept the group in stitches with his jovial repartee. Dr. A. A. Harding and Professor Mark H. Hindsley spoke appreciatively of the work of school band directors and wished this new movement great success and they expressed their delight at the upsurge of morale among leaders in the school band field.

Dr. Edwin Franko Goldman, Dean of American Bandmasters, who attended a portion of every session, gave the principal address in which he pledged his full endorsement of this movement to improve bands. He offered several suggestions and they were well received.

The University of Illinois Faculty Woodwind Quintet, Charles Delaney, flute; Austin McDowell, clarinet; David Ledet, oboe; Sanford Berry, bassoon; and Thomas Holden, French horn provided a delightful concert music for this type of ensemble.

Certainly a major highlight of the conclave of this first day was the concert of the University of Illinois Concert Band with Mark H. Hindsley, Conductor. This band, known the country over for its unusual band arrangements, gave the band directors a splendid array of such offerings.

Prelude and Love Death from "Tristan and Isolde" by Wagner and "Till Eulenspiegel" of Richard Strauss were cases in point.

Ralph J. Hermann, arranger, composer and conductor of the American Broadcasting Company presented his latest composition for band "The North Sea Overture". Dr. Goldman conducted "Psalm for Band" by Persichetti and his own new march "University of Illinois" and Dr. Harding conducted his new arrangement of "The Tsar's Bride" by Rimsky-Korsakoff.

The "Smoker" after the concert provided another very cordial atmosphere in which old and new acquaintances shared experiences with prominent guests gathered around the boards.

Thursday morning at nine o'clock the clan gathered in the historic old band building on the University campus, where for many years past annual band clinics had been held and sponsored by the University of Illinois Band Department. Routine business occupied the session of nearly two hours. Additional names were proposed for membership, and voted on

—tentative goals and limits of membership set. It was voted to adopt a policy of rotating the site of the annual convention after 1955.

With all the superb organization work that has been carried on by the present officers and directors, in starting the American School Band Directors Association and the planning that went into this years meeting, the assembled group cast unanimous ballot to have our former officers stay another term. The following officers hence continue: President, Dale C. Harris, Pontiac, Michigan; Vice President, Pat Arseners, San Antonio, Texas; Secretary, R. Cedric Anderson, Cedar Rapids, Iowa; Treasurer, G. W. Patrick, Springfield, Illinois; Directors, John F. Farinacci, Cleveland Heights, Ohio; Dean L. Harrington, Hornell, New York; H. L. Lidstrom, Rochester, Minnesota.

The program committee sought a fine school band to appear on the Convention program and Clarence J. Shoemaker and his Downers Grove High School Band of Downers Grove, Illinois were asked to present an hour's concert. This group offered many new compositions just off the press, useful in the school band field. It also presented a gifted cello soloist, Connie Pat McElroy with band accompaniment. The instrumentation of this band is highly commendable and the players gave a fine account of themselves so early in the school year.

In the afternoon forum discussion John F. Farinacci of Cleveland Heights, Ohio was the moderator of a panel on "Music for School Bands" consisting of Arthur H. Brandenburg, Elizabeth, New Jersey; Ernest Caneva, Lockport, Illinois; Ardeen J. Foss, Sioux Falls, South Dakota; James Harper, Lenoir, North Carolina; Morine Nyquist, Reliance, Wyoming; William Robinson, Norman, Oklahoma.

Some far reaching plans were discussed and won hearty approval. Willing workers offered to tackle them forthwith. Projects proposed involved a survey on school band programs from ASBDA members. Also suggestions to music publishers on parts to be deleted or augmented in present band arrangements will be studied. Setting up a course of study for each band instrument was given hearty endorsement. ASBDA members from the panel and from the floor contributed generously to this final discussion period and all left it hopeful that much good can come from a free discussion of our immediate problems.

There was more to come, so well had all plans been laid and so well had the time schedules been adhered

to. After lunch, the band leaders heard a superb artist, Alfred Gallodoro, Multiple Instrument Soloist of the American Broadcasting Company. He played the E \flat alto saxophone and the B \flat clarinet equally well, and it was a treat to see and hear an artist adapt himself so readily to two embouchures. Ralph Hermann, the gifted composer and arranger heard earlier, was his delightful accompanist and the jovial repartee he added to the informal discussion of this clinic was well received.

Mr. Gallodoro was again featured in Thursday evening's concert of the University of Illinois Band in a miraculous "Concerto for Doubles" composed by Ralph Hermann and conducted by the composer.

Mark H. Hindsley, Dr. Austin Harding and Dr. Edwin Franko Goldman shared the conductors honor for the concert with a fare of band compositions rarely heard to such advantage. One left this two day conference with cup of inspiration overflowing, and so overwhelmed with the serious purpose and high morale of this newly constituted group of devoted bandmen, that it will ever remain as a distinct milestone in the annals of music education.

Great credit must go to Dale Harris, the leader and president who has seen this organization reach such a high stature in so short a time. High commendation is certainly in order to Mark Hindsley and the University of Illinois faculty and bandmen that put themselves so completely at the disposal of the ASBDA, the Urbana Lincoln Hotel management, and last but not least our galaxy of guests, Dr. Harding, Dr. Goldman, Mr. Hermann, Alfred Gallodoro, and the rest of our performing artists. This is an event that will be long remembered and cherished.

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Intonation Means In-Notation

By Dr. John Paul Jones

Accustomed as we are to musical jargon it becomes rather easy to lose sight of many practical values and purposes included in "shop talk." One word so readily bandied about is "intonation," a word so often used and seldom heeded yet it should be uppermost in the minds of everyone responsible for musical performance. Intonation means simply the manner of singing or playing tones in relation to pitch and harmony. Pitch and harmony are represented in our musical system by a series or set of marks, signs and characters. In our system of notation we designate pitches of relative stability and learn an instrumental fingering to match.

However, intonation means more than merely exercising a system of fingering. It is not a process of simple fingering knowledge nor is intonation something which may be taught after the student has "learned to play." Intonation must be the issue from the very first-blown note. The writer was thoroughly impressed recently when listening to a second-year band preparing for Spring contests with no apparent conception of pitch. It is difficult to understand how a young group could become a second-year band and so lose sight of intonation if, indeed, it was ever implanted. A mild example was the sousaphone player who gave out a guttural "G" regardless of what valves were used. Keys and valves were pressed with joyous abandon but the resultant tones were played undoubtedly without pitch consciousness.

Intonation begins with playing the first note right. Too often the main effort is on playing a tune as quickly as possible, blowing as best the student can with the director hoping that someday the intonation will level out and all will be well in the end. It doesn't work that way! Band students have poor intonation mostly because

they were taught to play out of tune from the very first lesson. Let us look into some common causes of poor intonation and, if possible, effect some cures for this musical illness.

High on the list of possible causes of poor intonation is the effort made by the director to have the group playing pieces early in the game. Of course parents like to hear their children play as quickly as possible but be aware that the beginning student probably shows more progress the first month or so than in any other equal period of his musical activity. It is quite an accomplishment indeed to be able to play "America" today whereas last week the child knew absolutely nothing about music. The director must realize, however, that improvement does not continue at such a rapid rate and sooner or later the kind of fundamental teachings will out. Such knowledge should temper claims to a quick-playing band.

A second possible cause of poor intonation is the lackadaisical acceptance of terrifically sharply-tuned instruments especially in the brass. In every case where these have been examined it has been found that the brass are playing extremely sharp. This is due to the common acceptance of an instrument being in tune when the slides are pushed all the way in. The fact is this puts the instrument in its sharpest possible playing range. The woodwinds have no such adjustments and must force or lip-up to match the brass. The problem is lessened considerably in an all brass organization but when brass and woodwind are mixed the tuning must be done according to those instruments having the least possible tuning range. Oboes and bassoons are in this category, being followed by flutes, clarinets and saxophones in your favorite order.

Brass instruments, because of their

structure, are well suited to tuning slides and are abundantly fitted with these devices. Woodwind instruments can not be altered except at sectional joints which does not allow for compensation between tone holes. Brass tuning slides are of such length that the instrument may be tuned either sharp or flat to the accepted pitch standard. If the slides are completely in as is common practice it becomes possible to tune only to those instruments flatter in pitch. Woodwind instruments are difficult, if not impossible, to tune to such sharply tuned brass. This sharp-brass tuning is a good developer of a false sense of intonation on the part of the student and often develops a feeling of futility on the part of the director.

The trick here is to set a pitch in the woodwinds to which all may tune comfortably then tune the brass to this. But some may object on the grounds that this may not be A-440. Well, A-440 is only relative. Pitch is variable and its acceptance has never been stable. A-440 is really quite young as music goes. Moreover, tuning an instrument to a single A or B \flat does not in any way assure the player that the remaining notes of the instrument are in tune. The usual result of single note tuning is an excellent A or B \flat with the remaining twenty or thirty usable tones being more or less out of tune.

If a vibraharp or similar instrument is available test the above statement by releasing the damper and see how many players can cause a sympathetic ringing of the bars throughout the playable scale of their instrument. Each vibe bar will sound in sympathy with a similar tone of the instrument if that tone is played in tune.

Again there is the argument that a sharply tuned band makes for brilliance and this is granted but there is no glory in half the band playing ex-

tremely sharp and the remaining players striving to lip-up to the pitch. Any amount of brilliance gained is quite offset by added poor intonation, if indeed, there was any thought toward brilliance in the first place.

A third cause of poor intonation is that of placing too much emphasis on the charted fingering of notes and not enough on the actual pitch of the tone produced. The young (and old) player may press down the second valve and sound first space F \sharp but with the same fingering the octave higher is a flatted F \sharp . The player, unless he has been taught rightly, assumes he is right because he is using the charted fingering. The emphasis should be on the tone produced and not on the valve pressed down.

Compensation for differences in pitch requires concentration on the manner of playing, lip positions, tension and, where necessary, alternate and invented fingerings as may be required. One approach is through posture, breathing and blowing. Erect posture means freedom of rib and lung movement thus affording a full use of the blowing or wind power apparatus. Good breathing means being able to take in all the air the lungs will hold and by blowing we mean letting out only the air as needed and not too much, forcing the pressure from the bottom of the lungs and not from the top. Thus is built a good supply of air, plenty of reserve, and a steady pressure suitable to supporting a tone of quality at any pitch.

Another is lip tension. This, perhaps, is more important in brass than in woodwind if there is such a thing as a point of lesser importance in instrumental playing. However, in brass playing the lips are the sound generating element—in fact, if the sound generating element is the term of significance, the brass actually becomes a double reed instrument for the lips are, in all sense of sound production, just as double as the double reed. This places a tremendous importance on the muscular control necessary to make the proper lip vibrations without the aid of further mechanism. To sound A-400 something must vibrate 440 times per second—no more and no less, and when that something is the lips the need for muscular control is very apparent. The problem becomes that of accurate control at a tremendously rapid rate of vibration especially in the upper register. Until the student develops the necessary muscular control he will not play any tone correctly.

Where a reed is employed as the sound generating element there is still

muscular control necessary if the reed is controlled but in either brass or woodwind once the lips or reed is set in motion it is the steadiness of air stream which keeps an even pitch. Being able to produce this steady stream of air and at varying pressures as needed again requires muscular control of lung movement. While the brass player controls the vibratory medium directly the woodwind player must control the sound generating unit, or reed, through the lips. For this reason the woodwind teacher calls for a firm or hard lip or else a lack of such control results in a tone just as flabby as the lips which should control it.

To sum up, check intervals for true-ness of pitch. If flaws exist then check the fingering, lip control, posture, breathing, air pressure, angle of instrument, etc. Somewhere along the way, assuming the instrument is in good playing condition, the fault will be exposed and once diagnosed the remedy is apparent.

Intonation, then, is playing the tones "in notation" or just as they are written—not too high or too low but exactly on pitch in relation to other concerted instruments. The actual pitch standard used, whether it be A-440, 442, 438 or what, is not as important as the unification of all instruments in whatever pitch is accepted. Once a sense of pitch is established it should be exercised through a liberal use of chord and scale studies in full concert rehearsal and, alas, let us hope none has reached the point of no return.

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Enid's Tri-State Festival

(Starts on page 30)

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The Solo Brass

(Continued from page 38)

should be played in the same manner as the first polka section with gradual increase in volume and speed of each phrase and with slight retard at end of each phrase.

The last strain in original key of B \flat major should be played a little faster than the preceding movements

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and in even, strict tempo throughout, except possibly a slight broadening of the first and second notes of the fourth measure.

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